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THE CANADIAN
CHURCH HARMONIST:

A COLLECTION OF SACRED MUSIC,

CONSISTING OF A CHOICE SELECTION OF

PSALM AND HYMN TUNES, ANTHEMS, INTROITS, SENTENCES, &c.,

FROM THE WORKS OF

Handel, Haydn, Mozart, Fawcett, Leach, Clark, Jackson, Mason, and other Celebrated Composers.

CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xcv.

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PREFACE.

THE "Sacred Harmony," with its admirable Supplement, has done good service to the Churches of Canada; but, for obvious reasons, has been found inadequate fully to meet the wants of the Church and the public generally. Desirous of supplying this want, and furnishing a complete Sacred Music Book, to be used by all the Church choirs and congregations under its care, the late Conference appointed a Committee, consisting of the Rev. Dr. GREEN, *President*, Rev. Dr. WOOD, *Ex-President*, and Rev. Dr. JEFFERS, *Editor*, with full power to employ competent persons to compile such a work. The Committee, after adding several good and popular musicians to their number, applied to the principal choirs in the Province to aid them in selecting such tunes, from approved authors, as they might wish to have incorporated in the new book. In responding to this call, several parties have rendered valuable assistance, to whom the Committee would tender their grateful acknowledgements.

The labor of compiling has principally devolved upon the Rev. J. A. WILLIAMS, Rev. N. BURWASH, B.A., and J. B. BOUSTEAD, R. H. SAVAGE and C. W. COATES, Esqrs., who have been, from their youth, engaged in singing our Church Psalmody; and who, by their ability and persevering industry in bringing the work to maturity, have laid the Committee under lasting obligations, and they hereby tender to these gentlemen their cordial and sincere thanks.

The Committee have now the pleasure of presenting to the Church and public, a collection of Sacred Tunes and Anthems which, it is believed, will be found second to none now in use, either for purity of style or richness of harmony.

It has not been so much their purpose to present *new* music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

Some of the pieces will, doubtless, be considered difficult, and will require a little more than ordinary perseverance to master them; but they are worth the trouble. Try them; and persevere until they are learned. They will bear singing. They are not of the wear-out kind. Many of them have been devoutly and harmoniously sung by our forefathers.

An effort has been made to correct an evil (loudly and justly complained of), namely, the *alteration*, by musical meddlers, of many of our old, well-known tunes; in consequence of which the majority of worshippers in the congregation are compelled to be silent, while they have as good a right as the choir to sing the praises of God.

Much that is called "Church Music," at the present day, is distinguished by the regularity of its cadences and the chime of its simple harmony; but it possesses no power to lay hold of our moral nature, or to inspire us to "sing with the spirit and the understanding also." An attempt has been made to exclude everything of a tame, monotonous, imbecile character; and to embody grave, touching, and enrapturing tunes, to enkindle devotion, and cause the spirit of the Christian to glow with piety.

"Let the people praise thee, O God;
Let all the people praise thee."—PSALM lxvii: 3.

TORONTO, January, 1861.

INTRODUCTION TO THE SCIENCE OF MUSIC.

CHAPTER I.

GENERAL DIVISION.

§ **1.** There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

§ **2.** (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ **3.** From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ **4.** (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ **5.** General view

Distinctions.	*Departments.*	*Subjects.*
LONG OR SHORT.	RHYTHM.	LENGTH.
HIGH OR LOW.	MELODY.	PITCH.
SOFT OR LOUD.	DYNAMICS.	STRENGTH OF FORCE.

§ **6.** Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

QUESTIONS.

How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is RHYTHM founded? Melody? Dynamics?
To what in the nature of musical sounds does RHYTHM relate? Melody? Dynamics?

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ **7.** During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ **8.** Those portions of time into which music is divided are called MEASURES.

§ **9.** Measures are again divided in PARTS OF MEASURES.

§ **10.** A measure with TWO parts is called DOUBLE MEASURE;
" " THREE " TRIPLE MEASURE;
" " FOUR " QUADRUPLE MEASURE;
" " SIX " SEXTUPLE MEASURE.

§ **11.** The parts of measures are marked by a motion of the hand This is called BEATING TIME.

§ **12.** Double time has two motions or beats, namely: Downward beat and Upward beat.

§ **13.** Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ **14.** Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ **15.** Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ **16.** The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ **17.** Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure

Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III

SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ **18.** The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole.

§ **19.** The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ **20.** Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—

He then points and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters (Crotchets.)

NOTE. The names Crotchets, Minims, &c., are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c

§ **21.** A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, 𝅝 and is called a whole note. (Semibreve.)

§ **22.** A sound that continues as long as two quarters is called a half sound Exercise.

The note representing a half sound is made thus, 𝅗𝅥 and is called a half note. (Minim.)

§ **23.** A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus: 𝅗𝅥.

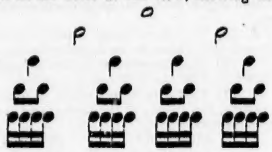
NOTE. Dotting a note adds one half to its length.

§ **24.** Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths;* the note representing an *eighth* sound is made thus, ♪ and is called an Eighth note. (Quaver.)

§ **25.** Beat, and sing to each part of the measure, four sounds. Exercise. We now sing sixteenths; the note representing a *sixteenth* is made thus, 𝅘𝅥𝅯 and is called a Sixteenth. (Semiquaver.)

§ **26.** The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ **27.** Thirtyseconds (Demisemiquavers) 𝅘𝅥𝅰 may also be exhibited, but it is not necessary to exercise on them.

§ **28.** Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, 3 or 3 and they are called Triplets Exercise on Triplets.

QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this 𝅝? (writing the note on the board)

What kind of a note is this ? this ? this ? this ? this ? this ? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ **29.** There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ **30.** If the parts of quadruple measure are expressed by *quarters*, the measure is called FOUR-FOUR measure, and is thus marked:

NOTE. The characters C or C are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ **31.** If the parts of quadruple measure are expressed by *halves*, the measure is called FOUR-TWO measure, and is thus marked:

§ **32.** In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure. *Triple Measure.* *Sextuple Measure.*

EXAMPLES.

§ **33.** Different kinds of notes may also occur in the same measure, as in the following examples:

&c.

QUESTIONS.

How are different varieties of measure obtained? § 29.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans* The contents of each measure.

CHAPTER V.

RESTS.

§ **34.** We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a REST.

§ **35.** Each note has its corresponding rest, which is of equal length with the note it represents.

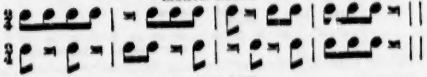
§ **36.** EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

The teacher exhibits the rests upon the board.

§ **37.** Rhythmical exercises with rests.

QUARTER RESTS.

EIGHTH RESTS.



QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

CHAPTER VI.

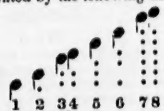
PART II. MELODY.

THE SCALE.

§ **38.** Musical sounds may be *high* or *low*. Hence the necessity of that department in music called MELODY, which treats of the pitch of sounds.

§ **39.** At the foundation of Melody lies a certain series of eight sounds, which is called the SCALE.

§ **40.** The scale may be represented by the following notes; thus,



The teacher should write the above on the board.

§ **41.** The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ **42.** The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ **43.** The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS

§ **44.** The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a STAFF.

EXAMPLE.

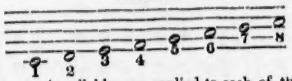
§ **45.** Each line and space of the staff is called a *degree*; thus the staff contains *nine* degrees, five lines and four spaces.

§ **46.** If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called ADDED LINES.

EXAMPLE.

§ **47.** The sound one we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ **48.** In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable DO, (pronounced doe;) to *two*, RE, (ray;) to *three*, MI, (mee;) to *four*, FA, (fah, *a* as in father;) to *five*, SOL, (sole;) to *six*, LA, (lah, *a* as in father;) to *seven*, SI, (see;) and to *eight*, DO, again.

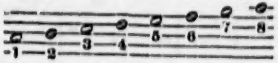
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

NOTE. Those teachers who use seven syllables in solmization will omit section 49, and pass to section 50.

§ **49.** In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable FA, (pronounced fah, *a* as in father;) to *two* SOL, (sole;) to *three*, LA, (*a* as in father;) to *four*, FA; to *five*, SOL; to *six*, LA; to *seven*, MI, (mee;) and to *eight*, FA, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables

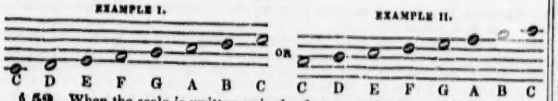
§ 50. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



Practise as before

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

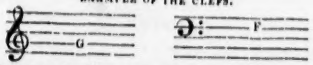
EXAMPLE I. EXAMPLE II.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ 53. The distance or step from any one sound in the scale to another is called an INTERVAL.

§ 54. In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written?

The teacher points and asks, Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

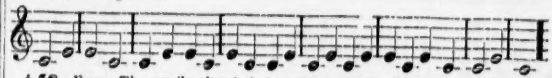
The teacher should now write the scale upon the board both in the Treble and in the Base Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

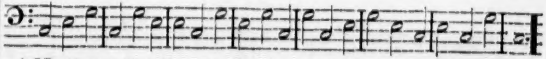
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 57. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 58. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—

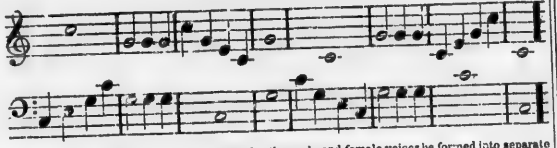


§ 59. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The teacher writes examples with 1 3 5 8 in one and two parts.

EXAMPLE IN TWO PARTS.

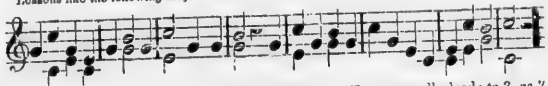


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ **60.** Seven. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ **61.** The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 3 7 8, 1 3 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 3 7, &c. Also, 1 7, 3 7, 5 7, &c.

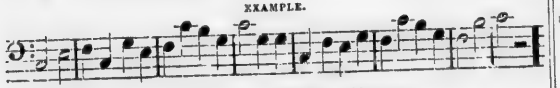
Lessons like the following may be written and sung in one or two parts.



§ **62** Four. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4.

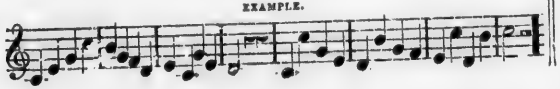
§ **63** The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



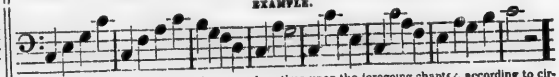
§ **64.** Two. One or three will either of them guide to two.

EXAMPLE.



§ **65.** Six. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



Note. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. If we would strike seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

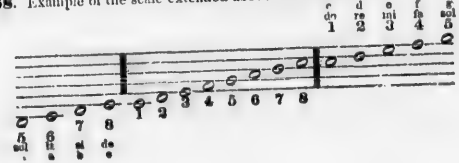
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ **66.** We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ **67.** When we sing above eight, we consider eight as one of a new scale above; and when we sing below one, we consider one as eight of a new scale, below.

§ **68.** Example of the scale extended above and below.

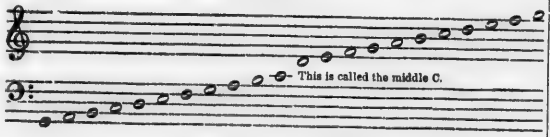


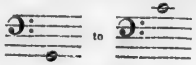
QUESTIONS.

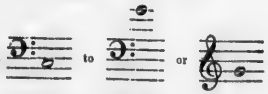
When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ **69.** The human voice is naturally divided into four classes, namely, lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys, before their voices change, also sing the ALTO.

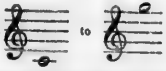
EXAMPLE.



Base from  to

Tenor from  to or

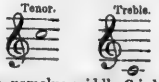
Alto from to

Treble from  to

§ **70.** Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed together to Here the Alto unite, and the three parts sing together to . On this note the Base stops and the Treble begins. The Treble, Alto, and Tenor go on to , when the Tenor stops; the Treble and Alto go on to Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ **71.** The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.



The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ **72.** The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch, namely, , and require the female voices to imitate him. They will, in almost all cases, sing an octave higher, namely, , unless they have been already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the sound , while he, beginning with , sings the whole scale, ascending

When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual" Appendix for the Teacher, chap. 37.

QUESTIONS.

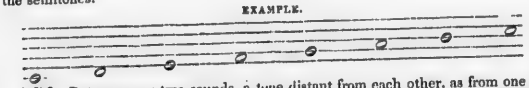
Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

CHAPTER X.

CHROMATIC SCALE.

§ **73.** Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter. In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.



§ **74.** Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

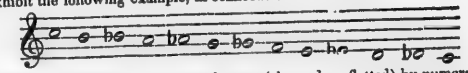
§ **75.** The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

§ **76.** In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus ♯, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—

§ **77.** In descending, the semitones are usually obtained by depression. The sign of depression is made thus ♭, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ **78.** In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ **79.** A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ **80.** A flatted note naturally leads downward; hence the note below is always the guide to a flatted note.

§ **81.** When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ **82.** When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ **83.** When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ **84.** In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic When C is thus taken for one, the scale is said to be in its

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ **85.** In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ **86.** We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ **87.** We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone: from two to three a whole tone: from three to four a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? *Ans.* A tone.
Ques. What is the interval from G to A? *Ans.* A tone.
Pointing at the same time to the letters on the C scale.
Thus we see the first interval is right.
Ques. What must the interval be from two to three? *Ans.* A tone.
Ques. What is the interval from A to B? *Ans.* A tone.
Pointing as before.
Ques. What must the interval be from three to four? *Ans.* A semitone.
Ques. What is the interval from B to C? *Ans.* A semitone.
Ques. What must the interval be from four to five? *Ans.* A tone.
Ques. What is the interval from C to D? *Ans.* A tone.
Ques. What must the interval be from five to six? *Ans.* A tone.
Ques. What is the interval from D to E? *Ans.* A tone.
Ques. What must the interval be from six to seven? *Ans.* A tone.
Ques. What is the interval from E to F? *Ans.* A semitone.
The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—
Ques. What letter is seven now? *Ans.* F sharp.
Never allow the pupil to say F for F sharp or C, for C sharp, &c. He proceeds.
Ques. What must be the interval from seven to eight? *Ans.* A semitone.
Ques. What is the interval from F♯ to G? *Ans.* A semitone.

§ **88.** The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F♯ is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C

§ **89.** A sharp or flat in the signature affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ **90.** The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F♯ is substituted for F.

§ **91.** In the transposition of the scale from C to G, it is carried a *fifth higher* or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate

QUESTIONS.

When the scale is in its natural position, what letter is one?
Where any other letter than C is taken as one, what is said of the scale? *Ans.* It is transposed.
In transposing the scale, of what must we be particularly careful? *Ans.* The order of the intervals.
In transposing the scale to G, what sound is it necessary to alter? *Ans.* Four. What must we do to it? *Ans* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven
What is the signature to the key of G? *Ans.* F♯. Why is F♯ necessary in the key of G? *Ans.* To preserve the relative order of the intervals.
What is the signature to the key of C? *Ans.* Natural.
How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ **92.** The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? *Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become

in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ **93**. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at § 92.

Introduce tunes in A.

§ **94**. It will be perceived, that if the fifth of any key, natural, or with sharps in the signature, be taken as one of a new key, a new sharp must be introduced, namely, on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ **95**. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tunes in E.

§ **96**. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ **97**. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ **98**. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ **99**. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ **100**. In the transposition of the scale from C to F, it is carried *a fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* B♭. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is B♭ necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B♭, SECOND TRANSPOSITION BY FLATS.

§ **101**. The fourth from F (B♭) is taken as *one*, and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 100.—Sing tunes in B♭.

KEY OF E♭; THIRD TRANSPOSITION BY FLATS.

§ **102**. In examining the scale in E♭, it will be found necessary to flat A.

Questions after the same manner as at § 100.

§ **103**. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B♭.

KEY OF A♭; FOURTH TRANSPOSITION BY FLATS.

§ **104**. In examining the scale in A♭, it will be found necessary to flat D.

Questions after the same manner as at § 100.—Sing in A♭.

§ **105**. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations, see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ **106**. Preparatory exercises.

1. The scholars sing the C scale; then assume *two* as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.

3. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upward or downward.

§ **107**. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ **108**. What is the signature to the key of C? What is the signature to the key of G?

What is F in the G scale? *Ans.* Seven.
To what does F♯ lead? *Ans.* To G.

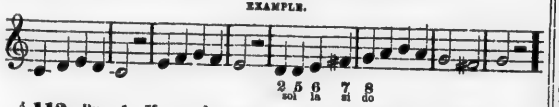
§ **109.** F♯ is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ **110.** When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ **111.** When a modulation occurs from C to G, C appears no longer as *one;* but, according to the G scale, as *four;* A as *two;* D as *five*, &c.

EXAMPLE.

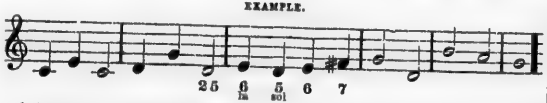


§ **112.** RULE 1 If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

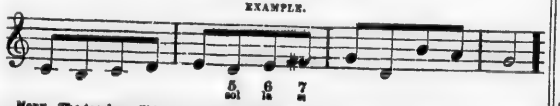
§ **113.** RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ **114.** RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

A

SECOND MODULATION, OR FROM C TO F.

§ **115.** What is the signature to the key of C?
What is the signature to the key of F?
What is B♭ in the F scale? *Ans.* Four

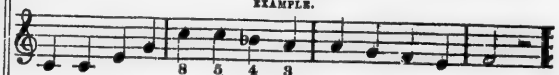
§ **116.** B♭ is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B♭? From G to C? &c.

§ **117.** See § 110.

§ **118.** When a modulation occurs from C to F, C appears no longer as *one;* but, according to the F scale, as five, D as six, &c.

EXAMPLE.



§ **119.** Rules the same as at § 112, 113, 114.

§ **120.** These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ **121.** In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

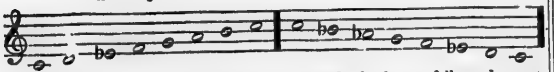
MINOR SCALE

§ **122.** Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed.

EXAMPLE.

Minor Scale.

Ascending. Descending.



§ **123**. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ **124**. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth*, and *third* are flatted.

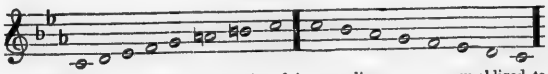
§ **125**. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ **126**. This scale is called the MINOR SCALE OF MODE, (by the Germans *moll*, soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, OF MODE, (by the Germans, *dur*, hard.)

See "Manual," § 449.

§ **127**. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ **128**. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ **129**. It will be perceived that E♭ Major has the same signature as C Minor, namely, three flats.

§ **130**. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of E♭ Major; and E♭ Major is the *relative Major* of C Minor.

§ **131**. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E♭ in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ **132**. If the signature is three flats, the music may be either in E♭ Major, or C Minor. In which of the two it is, however, can only be known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ **133**. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined, and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?
In descending?
In the ascending Minor scale, where is the first semitone?
Ans. Between two and three. Where the second?
In descending, where is the first semitone found?
Ans. Between six and five. Where the second?
What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.
What is the relative Major scale to C Minor? To D? To E? &c.
What is the relative Minor scale to C Major? To G? To D? &c.
What syllable is applied to one in the Major mode? In the Minor? &c.
Which mode is the most common, Major or Minor? *Ans.* Major.
Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

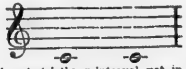
CHAPTER XV.

INTERVALS.

§ **134**. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

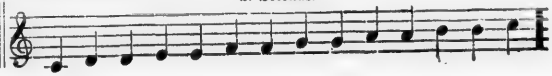
EXAMPLES.

1. *Unison.*

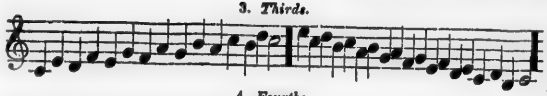


NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

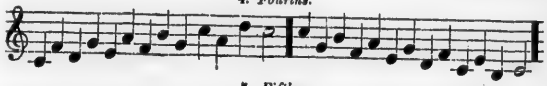
2. *Seconds.*



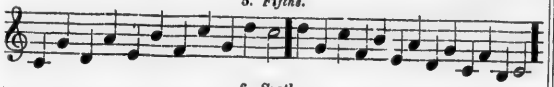
3. *Thirds.*



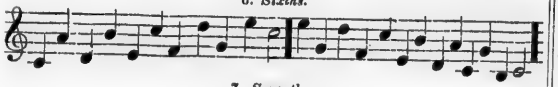
4. *Fourths.*



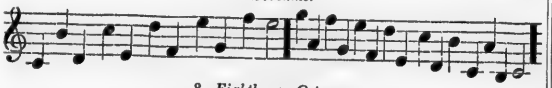
5. *Fifths.*



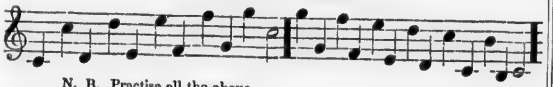
6. *Sixths.*



7. *Sevenths.*



8. *Eighths, or Octaves.*



N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ **135**. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans.* MAJOR. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third: one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ **136**. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ **137**. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ **138**. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ **139**. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual"

CHAPTER XVI.

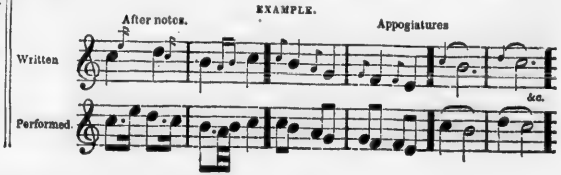
PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ **140**. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ **141**. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ **142**. When passing notes *precede* the essential notes, they are called APPOGIATURES.

EXAMPLE.

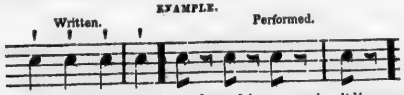


§ **143.** *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ **144.** *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Example: 𝄐.

§ **145.** *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be STACCATO.

EXAMPLE.



§ **146.** *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ **147.** *Tie.* A character called a TIE is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example: ‿.

§ **148.** *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.

Question on this chapter.

CHAPTER XVII

PART III. DYNAMICS.

§ **149.** Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ **150.** A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ **151.** MEZZO. A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound; it is called MEZZO, and is marked *M*.

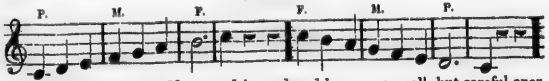
§ **152.** PIANO. A sound produced by some restraint of the organs is a soft sound; it is called PIANO, (pronounced *peano*,) and is marked *P*.

§ **153.** FORTE. A sound produced by a strong or full exertion of the organs is a loud sound; it is called FORTE, and is marked *F*.

§ **154.** *Mezzo, Piano,* and *Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ **155.** Applications of the three principal Dynamic degrees to the scale.

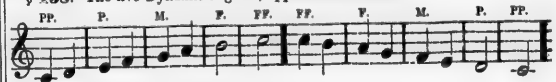
EXAMPLE.



§ **156.** PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo*,) and is marked *PP*.

§ **157.** FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *FF*.

§ **158.** The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XVIII

DYNAMIC TONES.

§ **159.** ORGAN TONE. A tone which is commenced, continued, and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ **160.** CRESCENDO. A tone commencing soft and increasing to loud is called a CRESCENDO TONE; and is marked *cres.* or <.

§ **161.** DIMINUENDO. A tone commencing loud and gradually diminishing to soft is called a DIMINUENDO TONE; and is marked *dim.* or >.

§ **162.** SWELL. A tone consisting of a union of Crescendo and Diminuendo is called a SWELLING TONE, or a SWELL. It is marked <>.

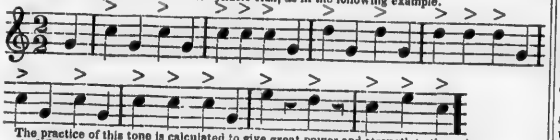
§ **163.** Crescendo, Diminuendo, and Swell, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo, and Swelling tones.

§ 164. Pressure tone. If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the pressure tone—marked < or <>. It is often applied to syncopated passages.

§ 165. Explosive tone. A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an explosive tone. It is marked >, or *fz.* (forzando,) or *sf.* (sforzando.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. Expression. The proper application of Dynamics to music constitutes essentially that which is usually called expression. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

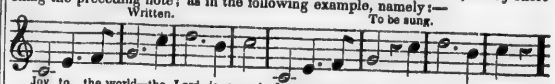
§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

§ 168. Vowel sounds. The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. Consonants. Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. Accent. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. Pause. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



§ 172. Emphasis. Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*,) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. Opening of the mouth. The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. Taking breath. (1) In taking breath make as little noise as possible.
(2) Let it be done quickly, and without any change in the position of the mouth.
(3) Never breathe between the different syllables of the same word.
(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.
(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.
(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.
(7) Take breath no more frequently than is necessary.
(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ 175. Quality of tone. The most essential qualities of a good tone are *purity, fulness, firmness,* and *certainty.*

(1) A tone is pure, or clear, when no extraneous sound mixes with it; impure, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is full, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is faint, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is firm and certain, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—
(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.
(2) A wavering, or trembling of the voice.
(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases

EXPLANATION OF MUSICAL TERMS

Adagio (*or Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a musical composition set to sacred prose.
A tempo, in time.
Bass, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con furia, with boldness.
Crescendo, *Cres.*, or <, with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Diminuendo, *Dim.*, or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, *Lentemente*, slow.
Melody, an agreeable succession of sounds.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato, between Andante and Allegro.
Oratorio, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music, is an instrumental strain, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing tender, and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss.*, or *PP.*, very soft.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Siciliano, a composition written in measure of 6-4 or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing
Solo Voce Dolce, with a sweetness of tone.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

THE CANADIAN

CHURCH HARMONIST.

HYMN 540.

Old Hundred. L. M.

LUTMER.

TENOR.

ALTO

Be-fore Je-ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate, and he destroy.

SOPRANO.

BASS.

HYMN 225.

Daisy Hill. L. M.

FAWCETT.

Praise ye the Lord! 'tis good to raise Your hearts and vo! - ces in his praise: His na - ture and his works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.

p *f* *p* *f*

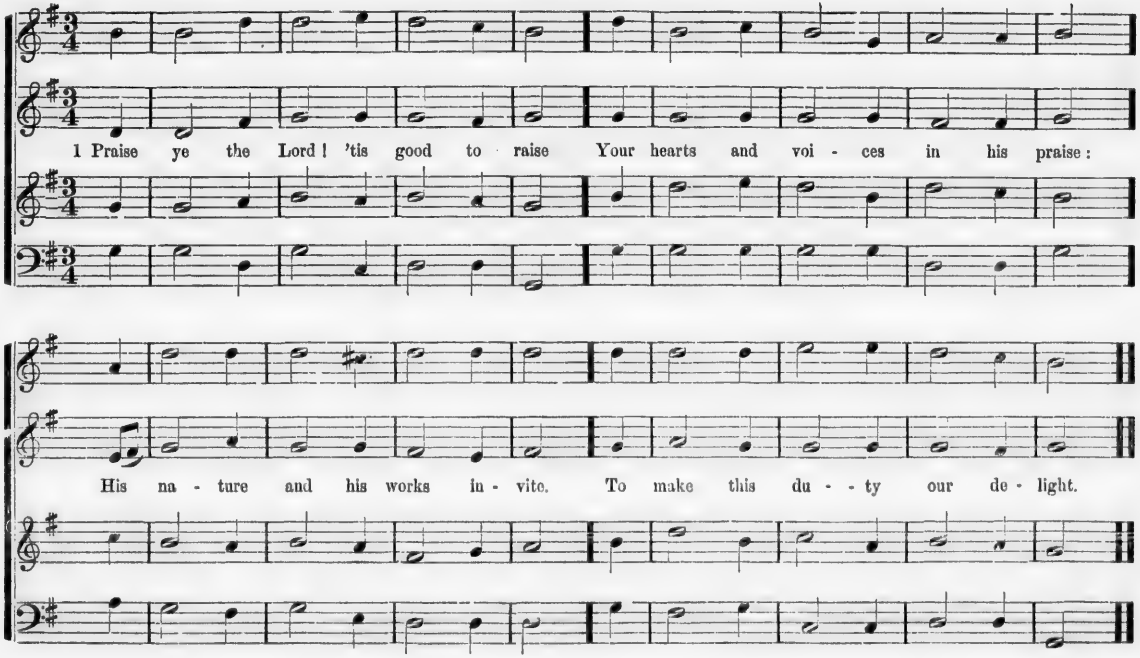
Organ. Voice

Mamre. L. M.

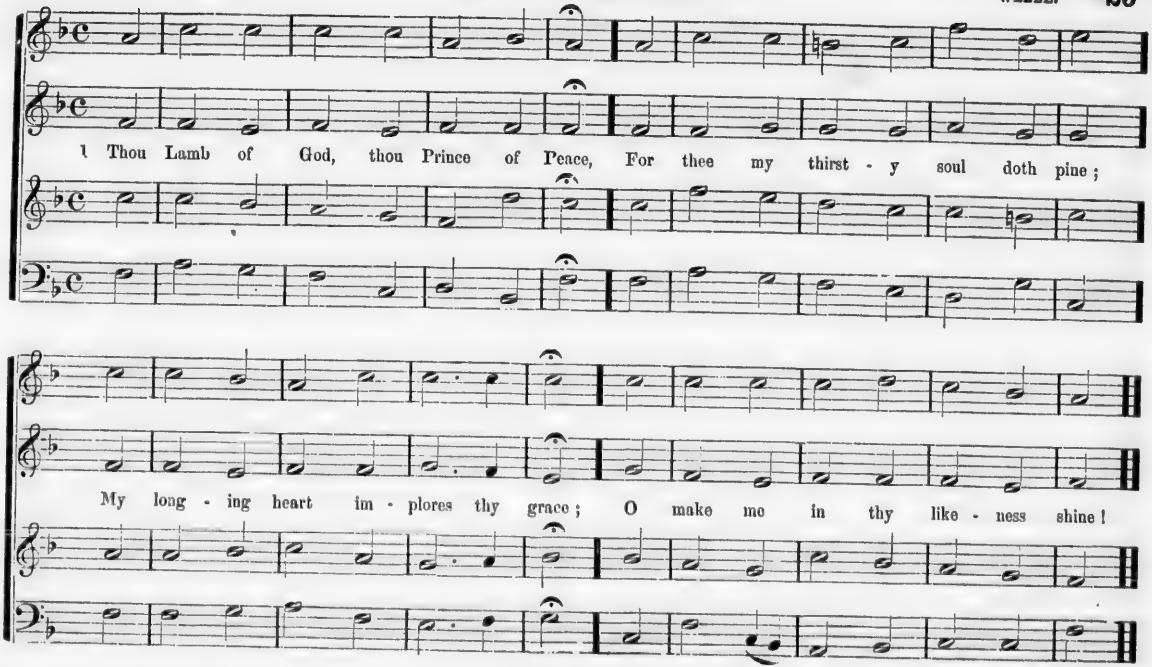
1 Come, Sa - viour, Je - sus, from a - - bove! As - sist me with thy heav'n - ly grace;

Emp - ty my heart of earth - ly love, And for thy - self pre - pare the place.

Hannathon. L. M.

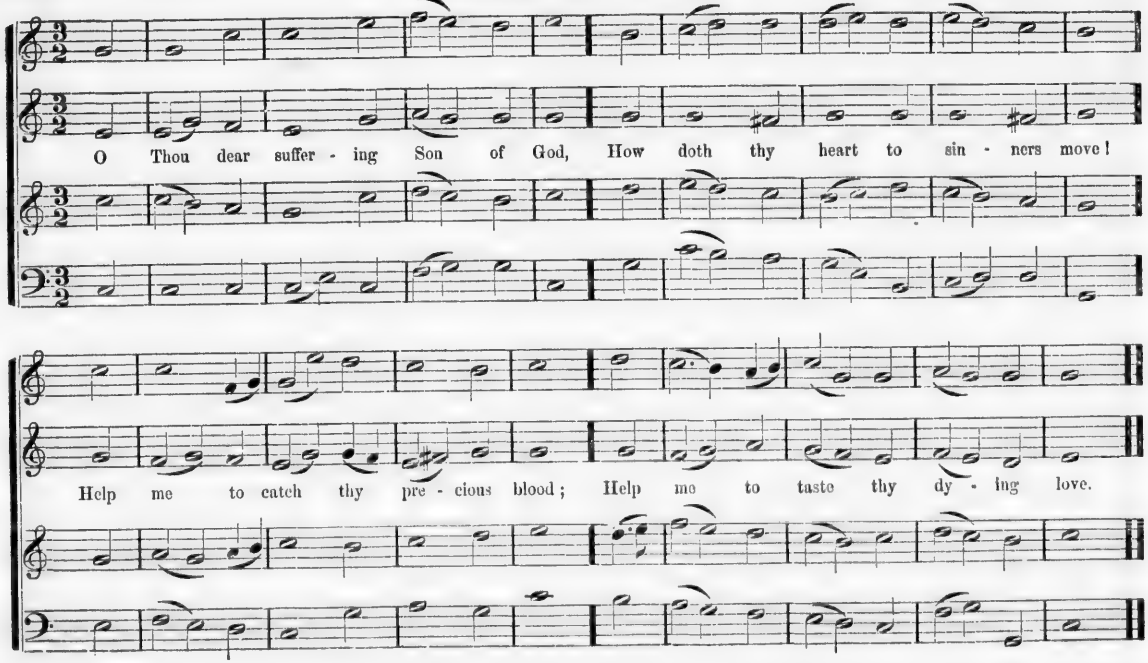


Melcombe. L. M.

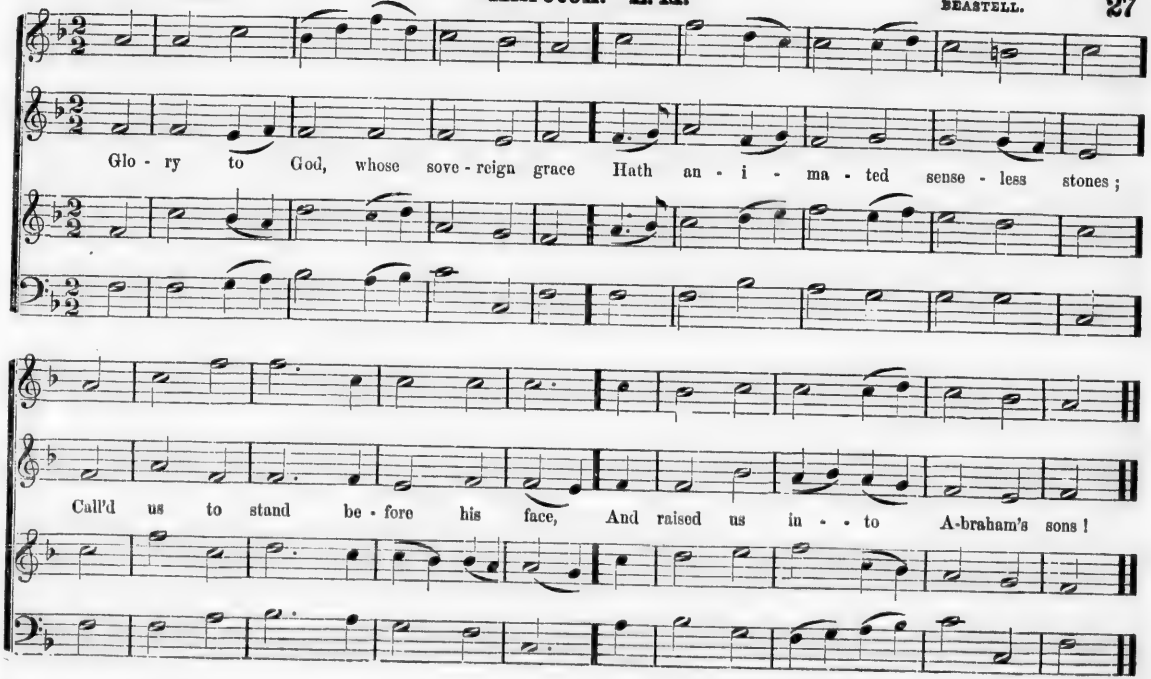

Thou Lamb of God, thou Prince of Peace, For thee my thirst - y soul doth pine;
My long - ing heart im - plores thy grace; O make me in thy like - ness shine!

Wareham. L. M.

W. KNAPP, 1750.



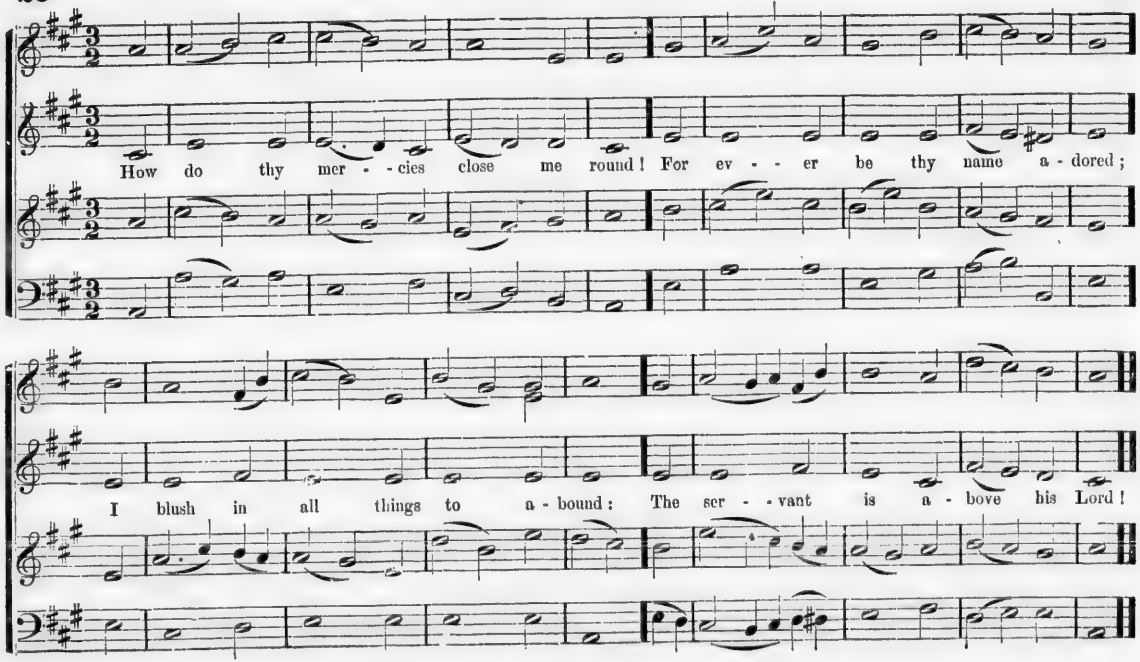
Alfreton. L. M.


Glo - ry to God, whose sove - reign grace Hath an - i - ma - ted sense - less stones;
Call'd us to stand be - fore his face, And raised us in - - to A-braham's sons!

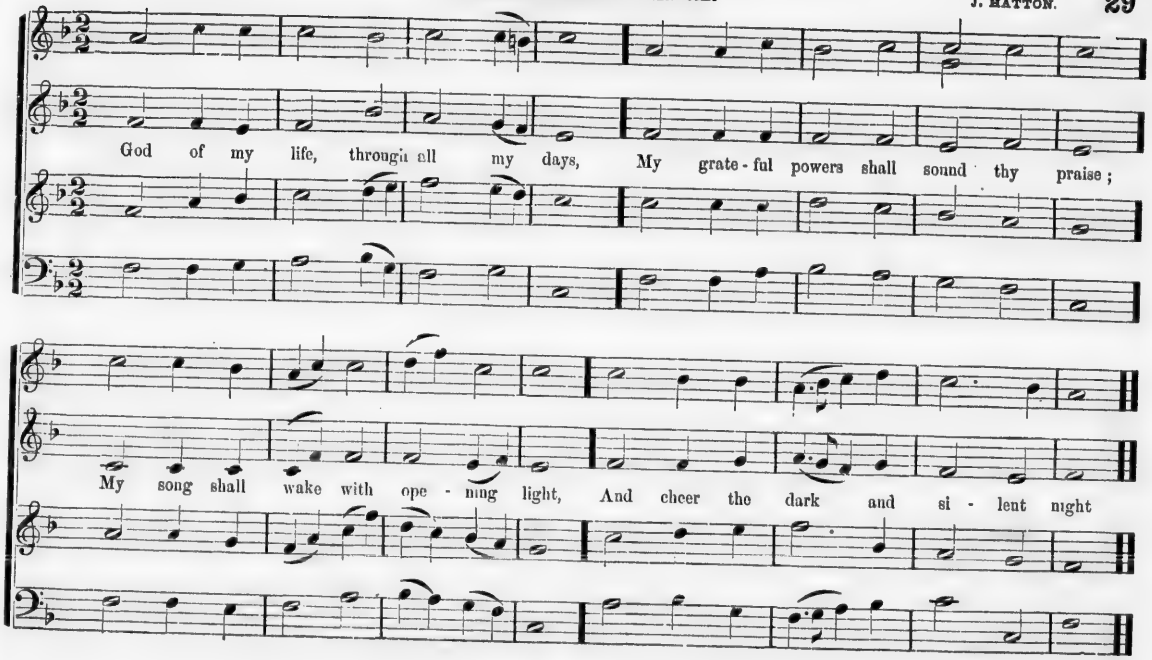
HYMN 227.

Atlantic. L. M.

GEORGE OATES.



Duke Street. L. M.



Rothwell. L. M.*

1 E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy beam - ing

glo - ries shine! How wide thy heal - ing streams are spread! How wide thy heal - ing streams are spread!

* The first four notes of this tune may be sung in unison.

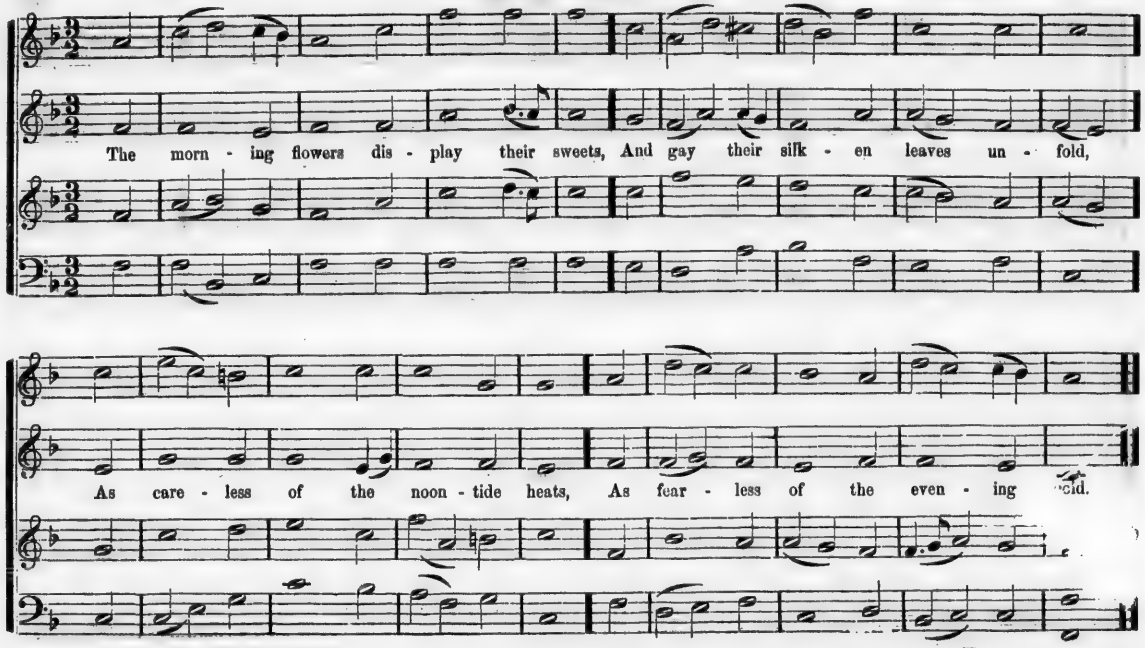
Job. L. M.

The great Arch-an - gel's trump shall sound, While twice ten thou - sand thun - ders roar, Tear up the graves, and cleave the ground, And make the gree - dy,* And make the gree - dy sea re - store.

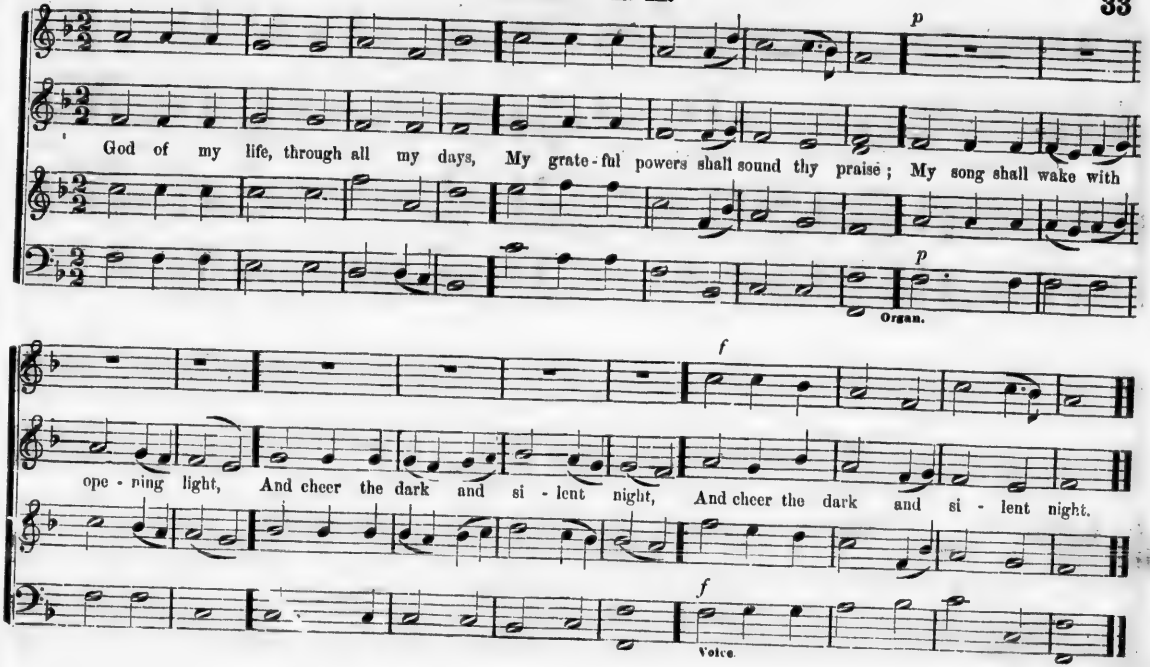
* When two syllables are appropriated to this bar, as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn, except the last, it should be sung as one semibreve.

Rockingham. L. M.

Dr. E. MILLER, 1780.



Daniel. L. M.


p
God of my life, through all my days, My grate-ful powers shall sound thy praise; My song shall wake with
p
Organ.
f
ope-ning light, And cheer the dark and si-lent night, And cheer the dark and si-lent night.
f
Voice.

Glastonbury. L. M.

FAWCETT.

Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my

p

Organ.

f

heart of earth - - ly love, And for..... thy - self..... pre - pare the place.

f

Voice.

Wilton. L. M.

The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,

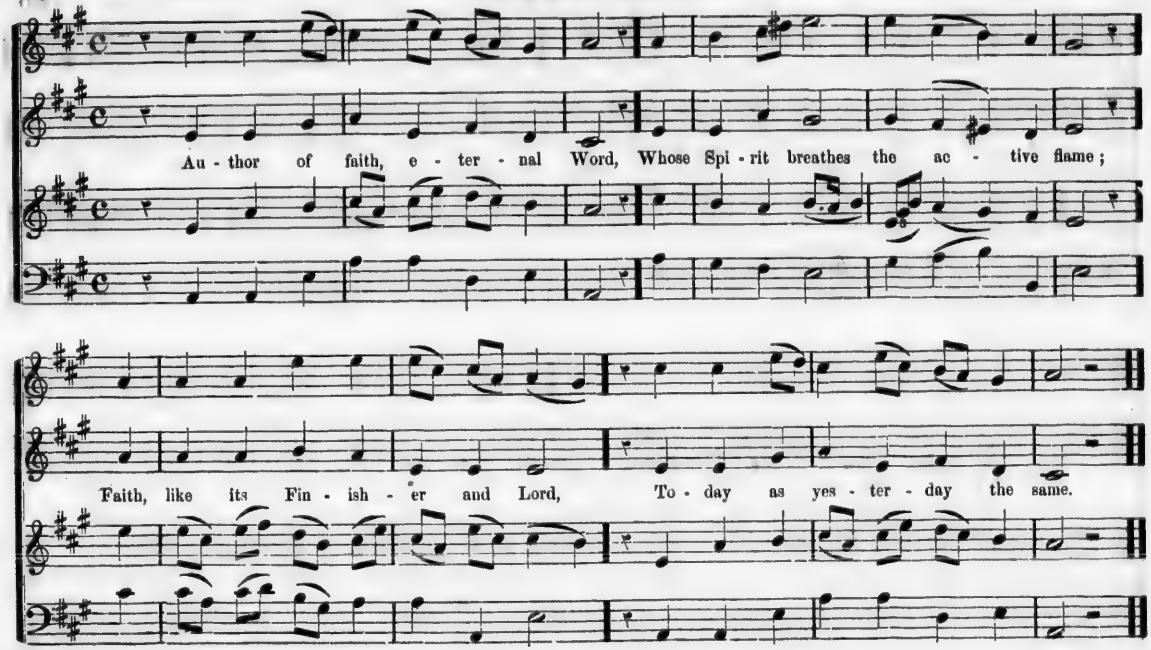
p *f*

As care - less of the noon - tide heats, As fear - less of the eve - ning cold.

p *f*

Portugal. L. M.

TKORNLEY.



Justification. L. M.

When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;

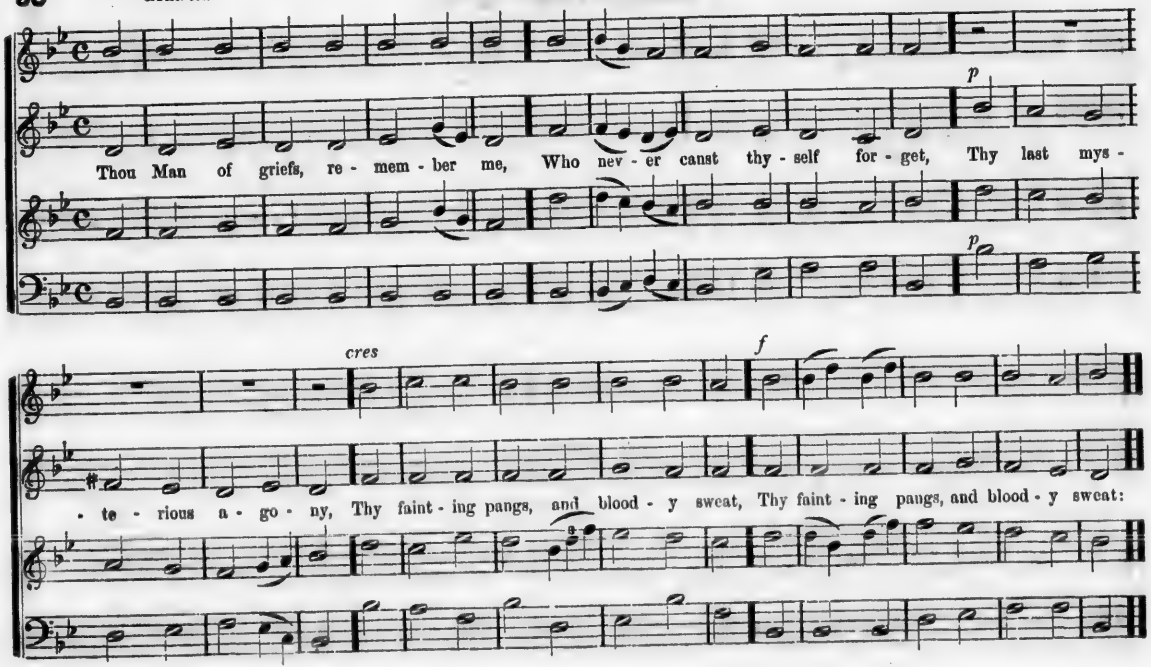
p *f*

The seal of thine e - ter - nal love, The seal of thine e - ter - nal love.

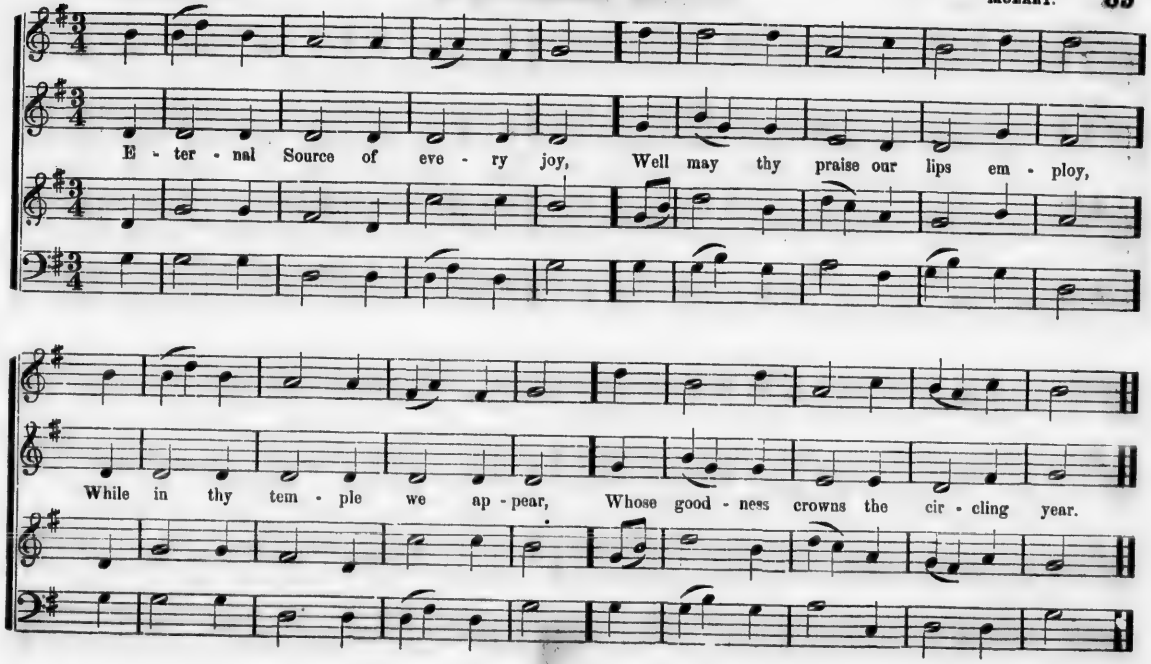
p *f*

Melbourne. L. M.

Rev. D. E. FORD.



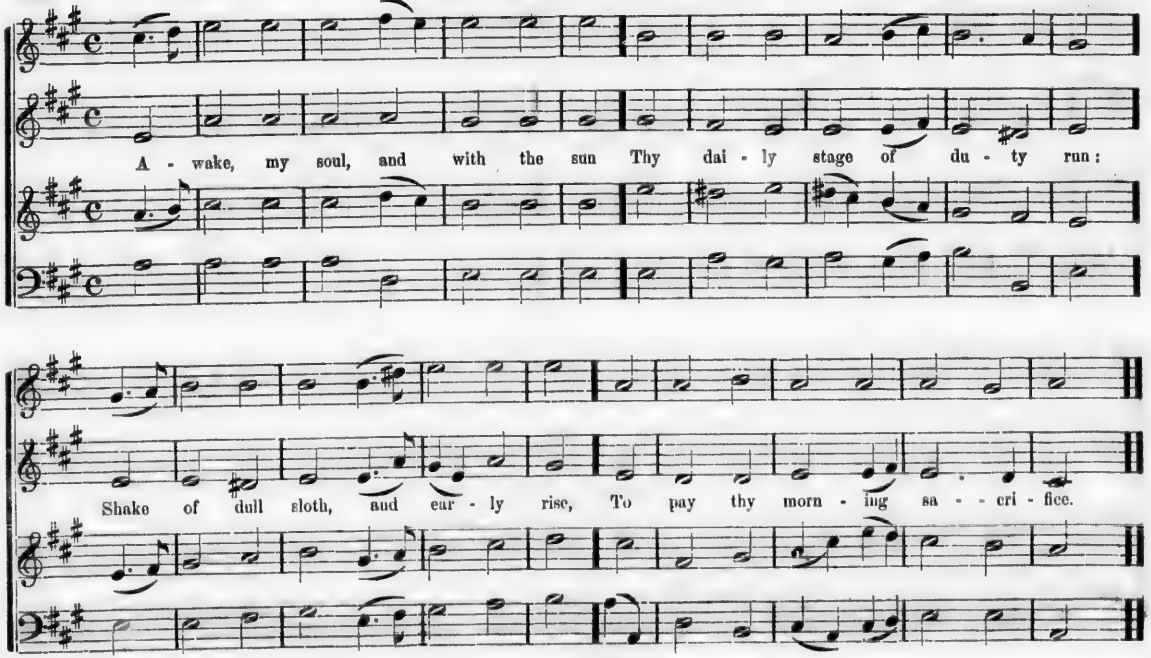
Dresden. L. M.


E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,
While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

HYMN 757.

Morning Hymn. L. M.

F. BARTHELEMON.



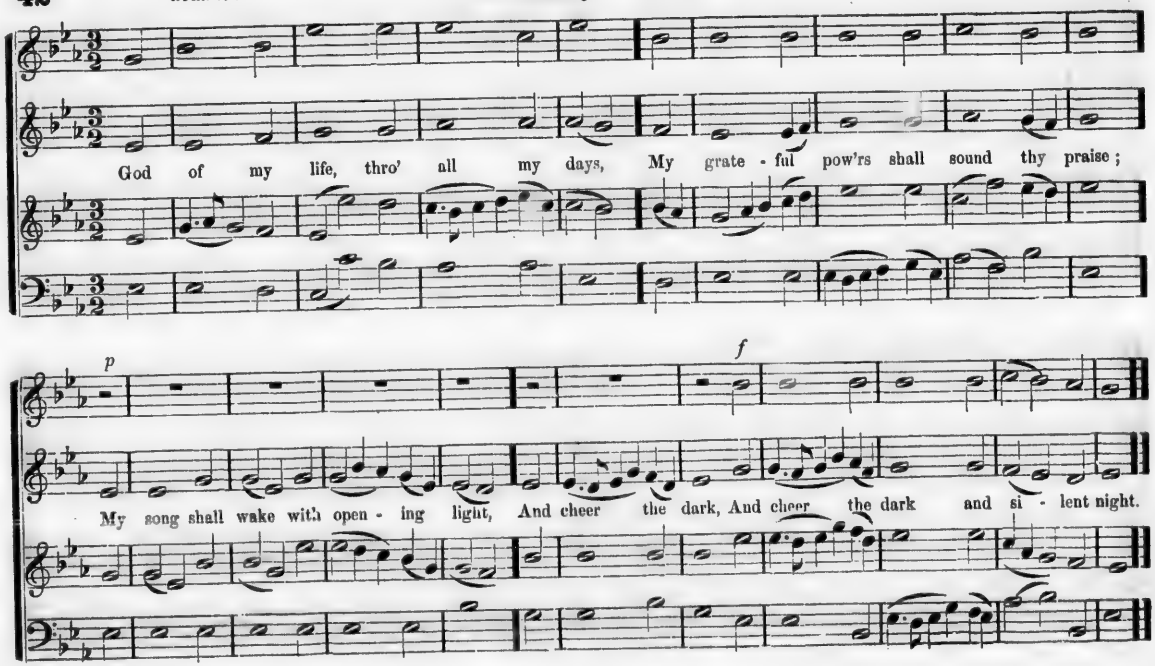
Evening Hymn. L. M.

Glo - ry to thee, my God, this night, For all the bless - ings of the light:

Keep me, oh keep me, King of kings, Be - neath thine own al - - migh - ty wings!

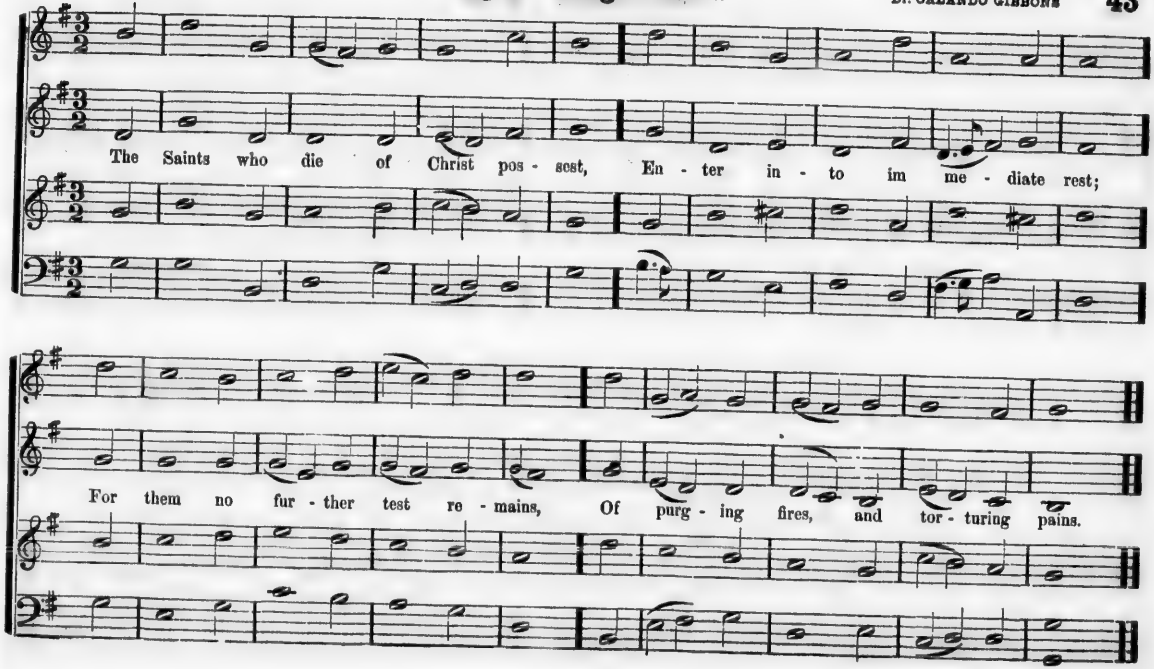
Daventry. L. M.

LAMPORT.



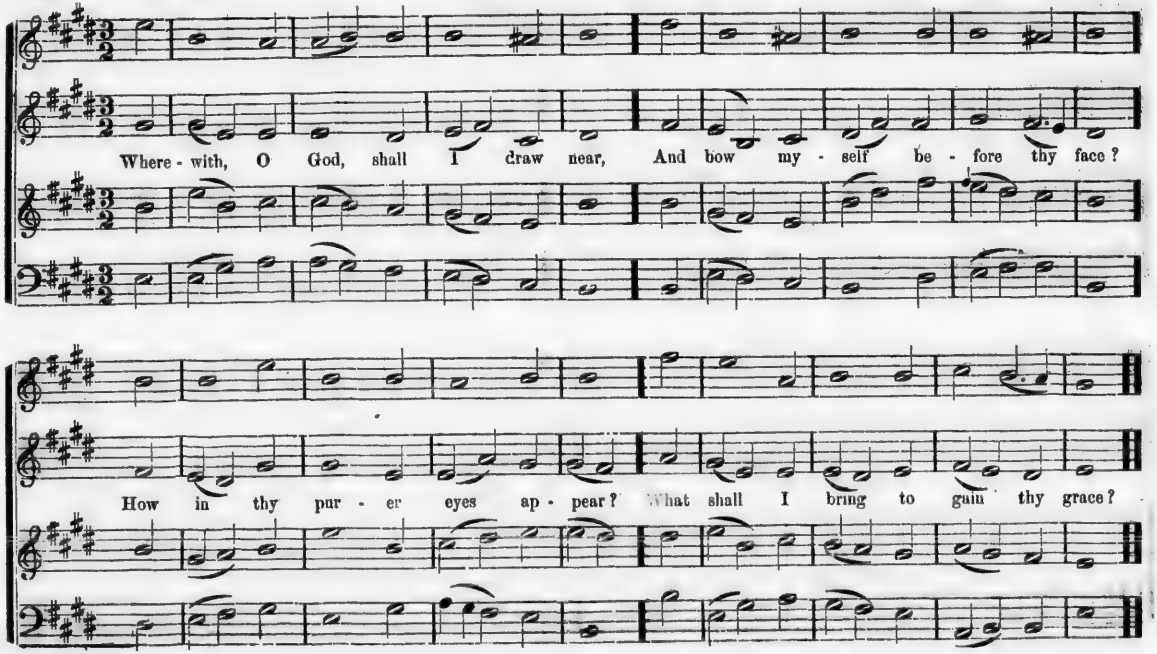
Angel's Song. L. M.

Dr. ORLANDO GIBBONS



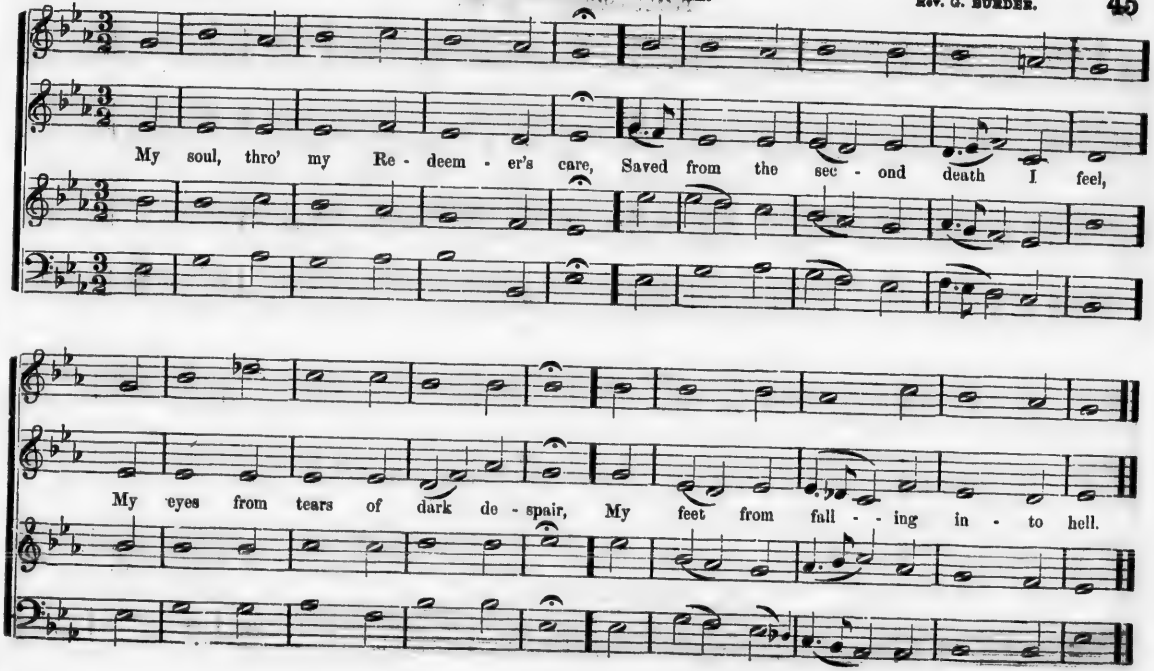
Wakefield. M.

J. STANLEY.



New Haven. L. M.

Rev. G. BURDER.



Nottaway. L. M.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Re - deem-er's

name be sung, Thro' eve -ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

Stonefield. L. M.

I thirst, thou wound - ed Lamb of God, To wash me in.... thy cleans - ing blood;

p *f*

To dwell... with - in thy wounds: then pain Is sweet, and life or death is gain.

p *f*

C

Evening. L. M.

FAWCETT.

Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,

CHORUS. Vivace. Pia. For.

Be - neath thine own al - migh - ty wing, Keep me, O keep me, King of kings, Beneath thine own Almighty wings, Beneath thine own, &c.

Derby. L. M.

Hap - py the man that finds the grace, The bles-sing of God's cho - sen race, The wis-dom

com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.

The faith that sweetly works by love

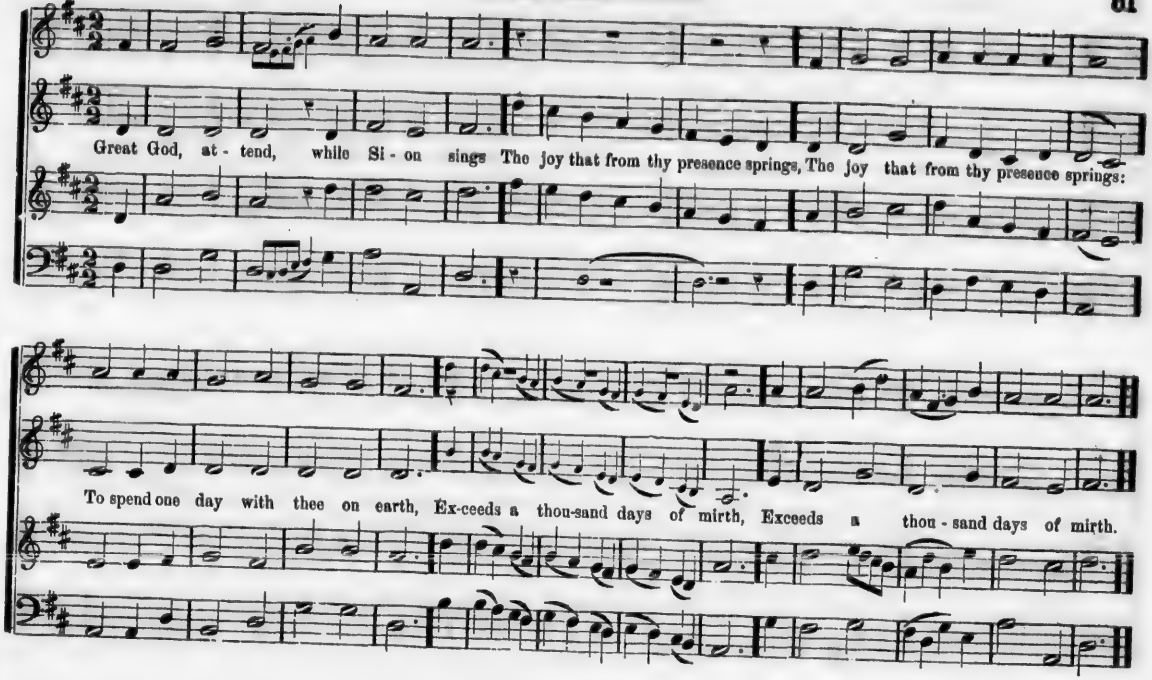
Loughborough. L. M.

E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy

p *f*

beam - ing glo - ries shine! How wide thy heal - ing streams are spread! How wide thy heal - ing streams are spread!

Adoration. L. M.



Newcastle. L. M.

The Lord is King, and earth sub-mits, How-e'er im - pa - - tient, to... his sway; Between the Cher - u -

bim he sits, And makes his rest- less foes.... o - - bey, And makes his rest-less foes.. o - bey.

Organ.

Admiration. L. M.

Let ev- er - last - ing glo - ries crown Thy head, my Sa - viour and my Lord; Thy hands have brought salvation down, And

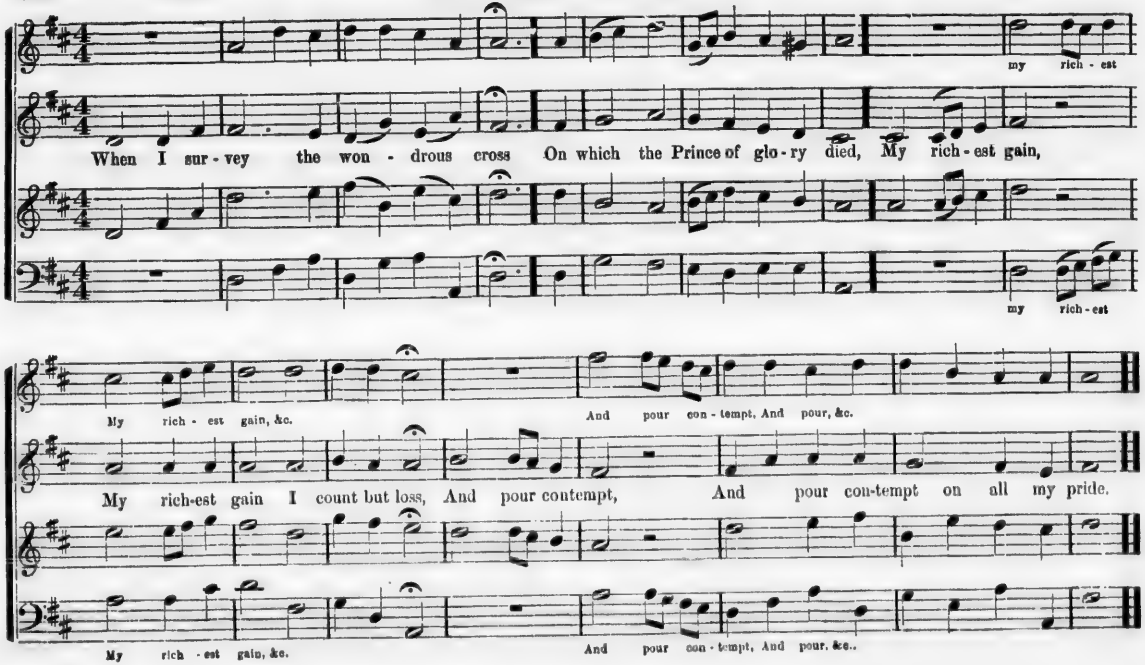
Organ.

Thy hands, &c.

writ the bless-ing in thy word. Thy hands have brought sal - va - - tion down, And writ the bless - ing in thy word.

Voice.

Wondrous Cross. L. M.



Tranquility. L. M.

W. MATTHEWS.

p

God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can

of - fer our com-plaints, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!

Canada. L. M.

T. CLARK.

Maestoso.

Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -

ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.

HYMN 571.

Warrington. L. M.

With glory clad, with strength array'd, The Lord that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sustains.

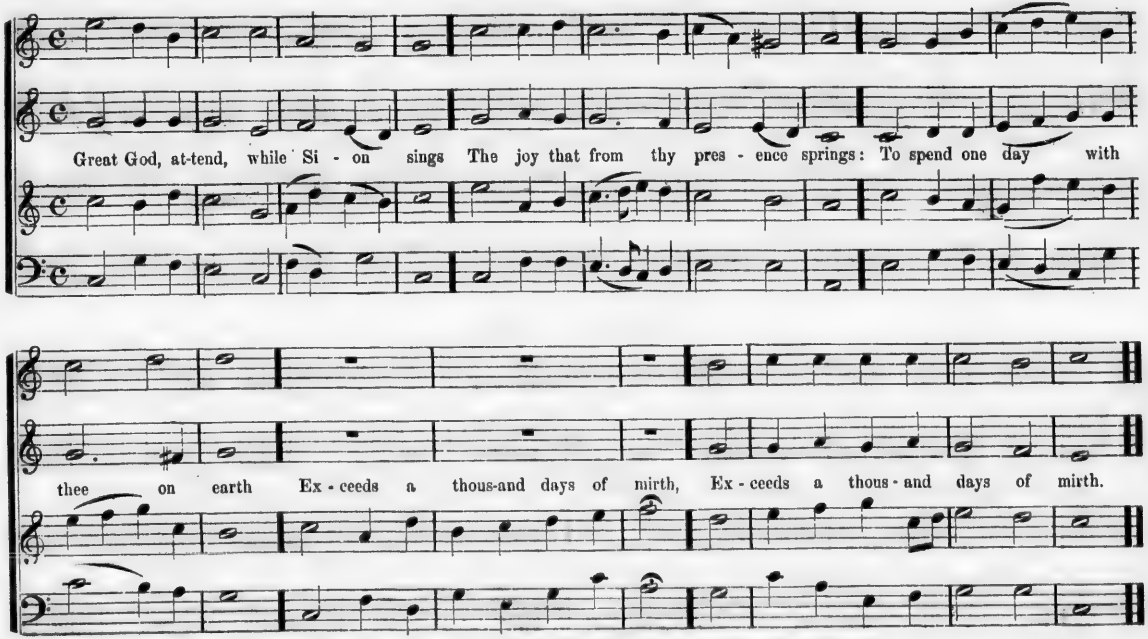
HYMN 572.

Migdol. L. M.

Moderate.

Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer-ful cour - age on.

Peru. L. M.


Great God, at-tend, while Si - on sings The joy that from thy pres - ence springs: To spend one day with
thee on earth Ex - ceeds a thous-and days of mirth, Ex - ceeds a thous - and days of mirth.

HYMN 622.

Winchester. L. M.

DR. CROFT.

When I sur-vey the wond-rous cross On which the Prince of glo - ry died, My rich- est gain I count but loss, And pour con-tempt on all my pride.

HYMN 132.

Hebron. L. M.

Je-sus, the Sinner's Friend, to thee, Lost and undone, for aid I flee, Wea -ry of earth, my - self, and sin; O - pen thine arms and take me in.

HYMN 237.

Effingham. L. M.

E - ter - nal, spot - less Lamb of God, Be - fore the world's found - a - tion slain!

Sprin - kle us ev - er with thy blood; O cleanse, and keep us e - - - er clean!

Port Hope. L. M.

Je - sus, thy Blood and Right-eous - ness My beau - ty are, my glo - rious dress: 'Midst flam - ing worlds, in

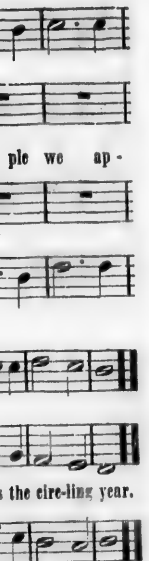
these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head.

Haydn. L. M.

Allegretto.

E - ter - nal Source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap -

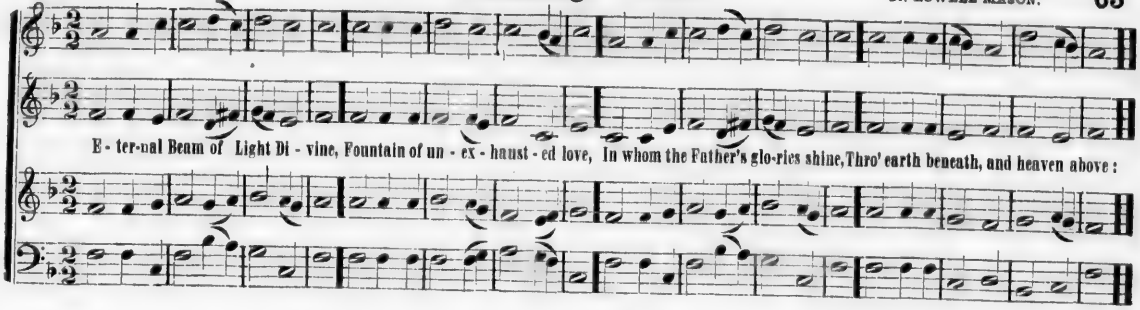
pear, Whose good - ness crowns the cire - ling year. While in thy tem - ple we ap-pear, Whose good - ness crowns the cire-ling year.



HYMN 337.

Hamburg. L. M.

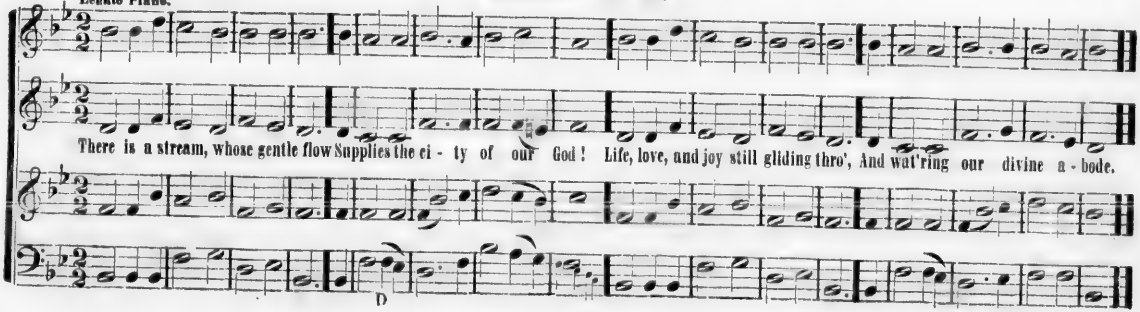
From a Gregorian Chant by Dr. LOWELL MASON.



HYMN 678.

Ward. L. M.

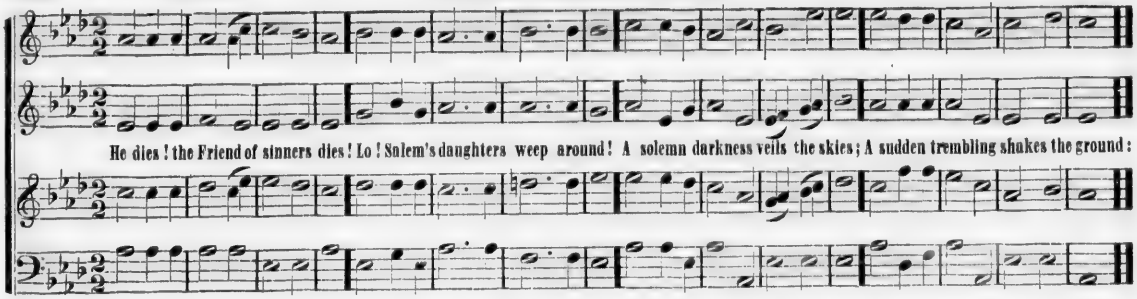
Legato Piano.



HYMN 539.

Federal Street. L. M.

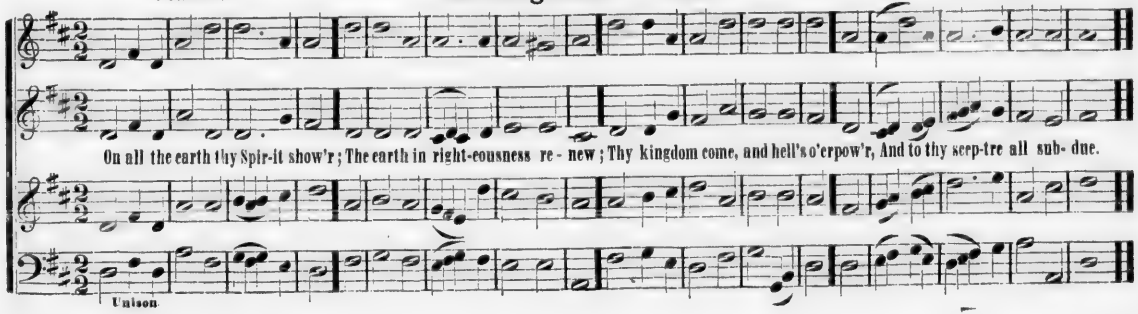
H. K. OLIVER.



HYMN 457.

Birmingham. L. M.

HALL.



Perseverance. L. M.

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise; His na - ture and his works in - vite To

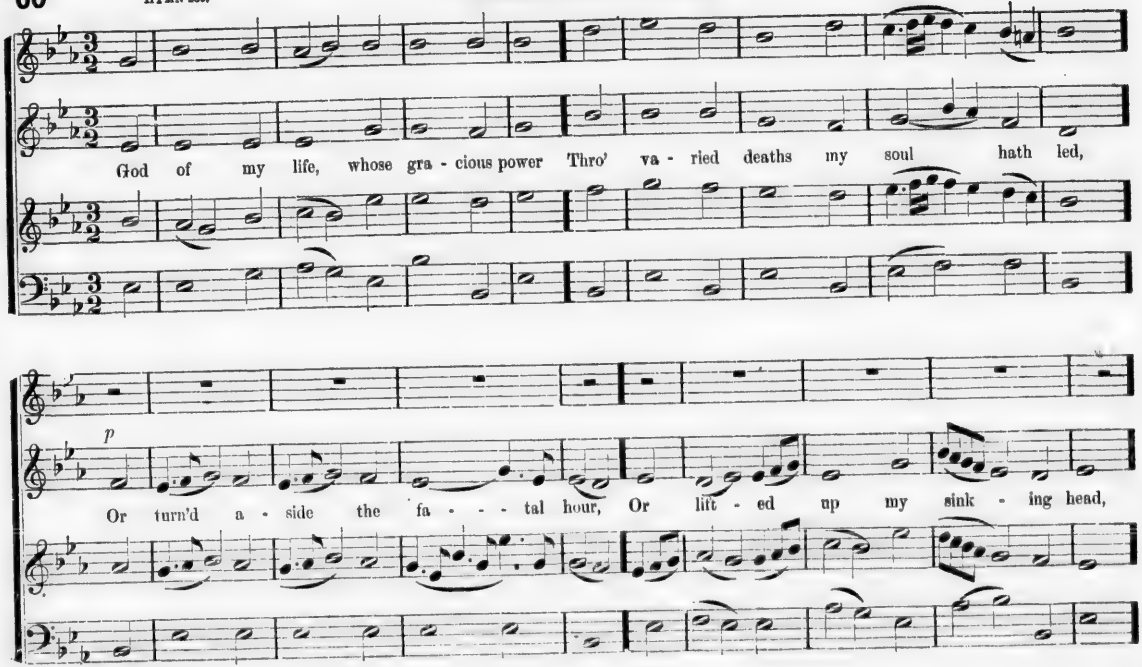
Organ.

His nature and his works in - vite, To make, &c.

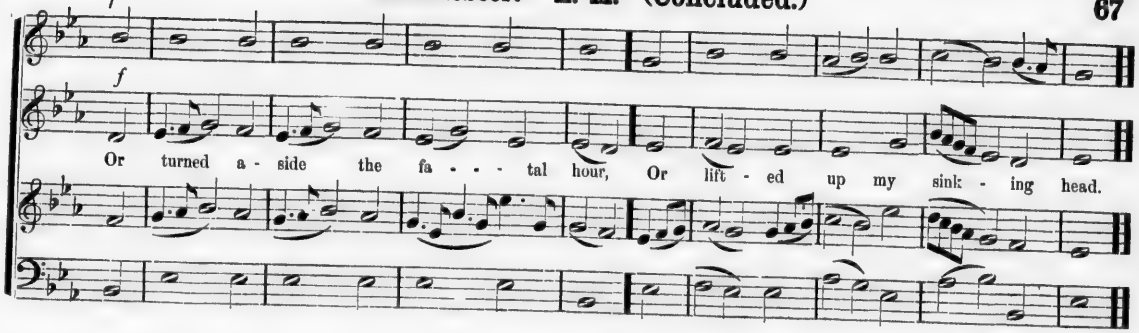
make this du - ty our de - light, His na - ture and his works in - vite, To make this du - ty our de-light.

His nature and his works in - vite, To make, &c.

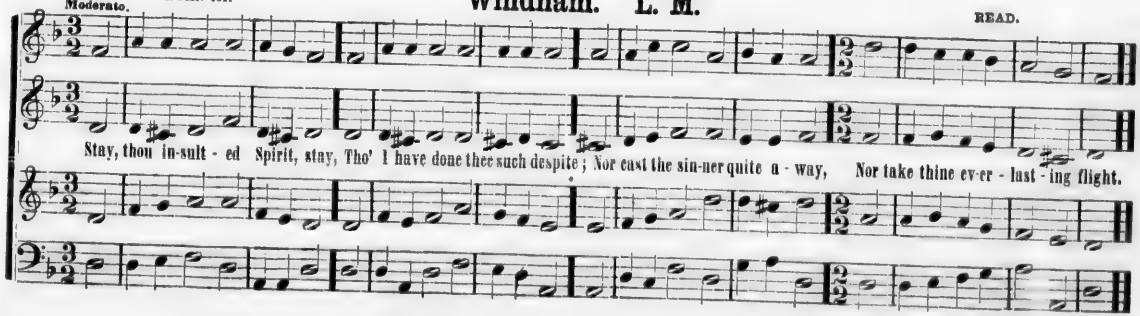
Manchester. L. M.



Manchester. L. M. (Concluded.)



Windham. L. M.



Judgment. L. M.

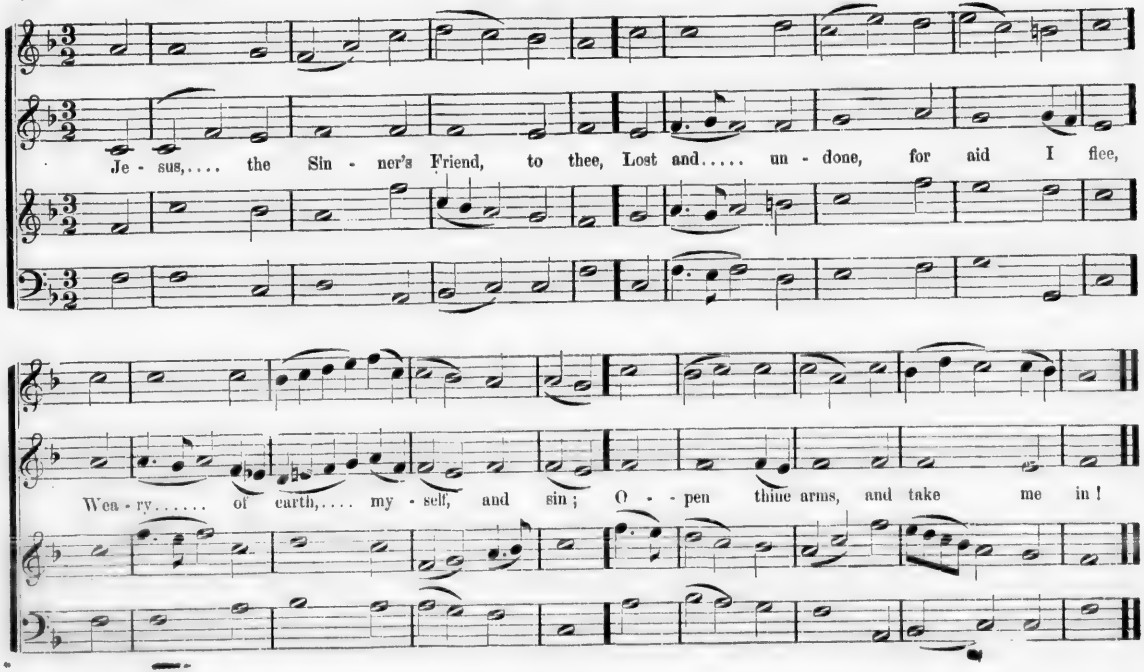
He comes! he comes! the Judge.... se - vere! The se - venth trum - pet speaks him near,

His lightnings flash; his thun - ders roll: How wel - come to.. the faith - ful soul!

His lightnings flash;..... his thun - ders roll;..... How wel - come to the faith - ful soul!

His lightnings flash; his thun - ders roll; How wel - come to... the faith - - ful soul!

Sandbach. L. M.


Je - sus,.... the Sin - ner's Friend, to thee, Lost and..... un - done, for aid I flee,
Wea - ry..... of earth,.... my - self, and sin; O - - pen thine arms, and take me in!

Coronation. L. M.

Glo - ry to God, whose sovereign grace Hath an - i - ma - ted sense-less stones; Call'd us to stand be - fore his face,

And raised us in - to Abraham's sons! Call'd us to stand be - fore his face, And raised us in - to Abraham's sons!

Triumph. L. M.

Cap - tain

Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou

Cap - tain, &c.

Cap-tain of my

Shalt lead me to the promised land, Cap-tain of my sal - va - tion, thou Shalt lead me to the promised land.

Cap-tain of my

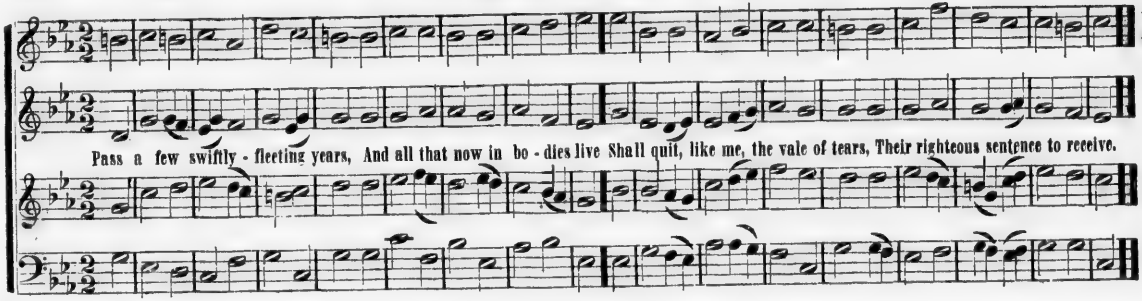
Devotion. L. M.

Fa - ther of all, whose power - ful voice Called forth this u - ni - ver - sal frame! Whose mer - cies o - ver all re-joice, Thro' end - less a - ges still the same, Thro' end - less a - ges still the same.

For. *Pia.* *For.* *Pia.*

HYMN 47.

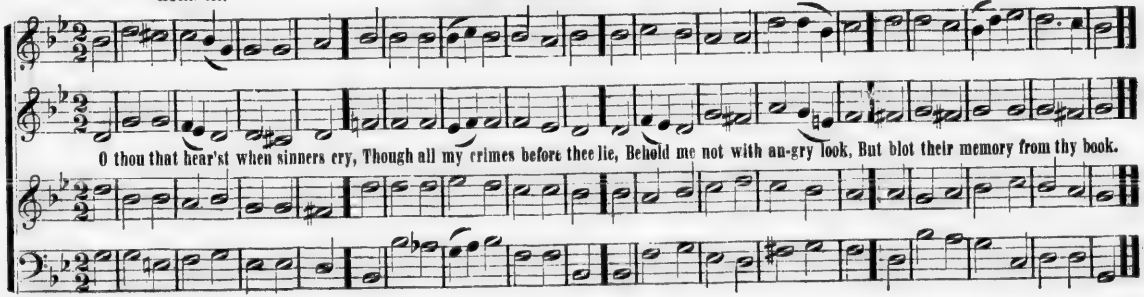
Newington Greene. L. M



HYMN 659.

Gethsemane. L. M.

GRAUN.



Complaint. L. M.

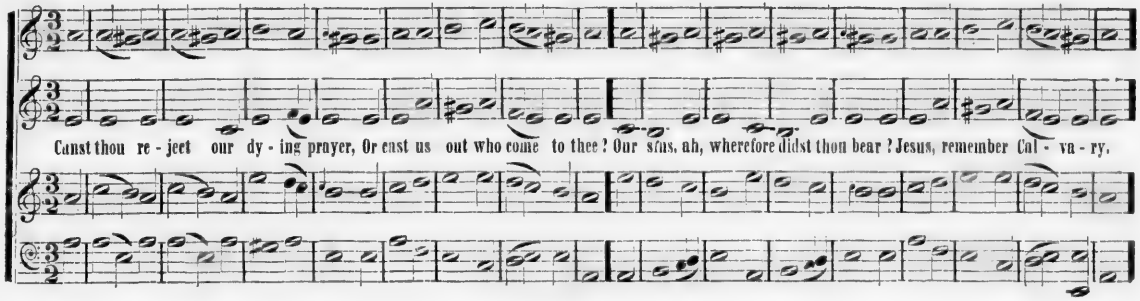
Shrink - ing from the cold hand of death, I too shall gath - er up my feet;

Shall soon re - sign this fleet - ing breath, And die, my fa - ther's God to meet.

HYMN 760.

Munich. L. M.

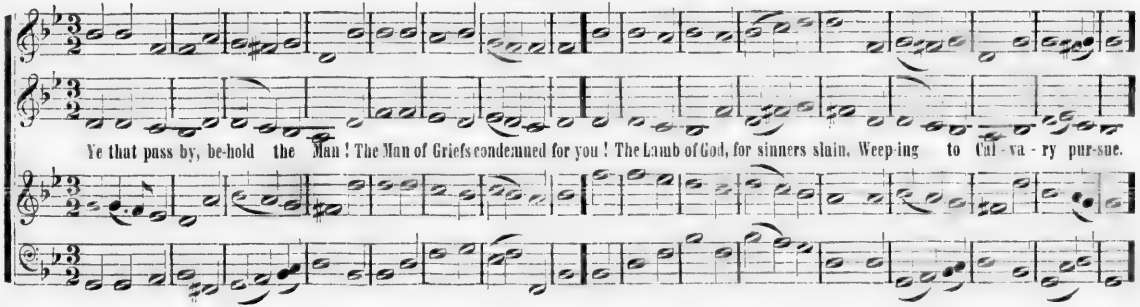
German Choral.



HYMN 24.

Uffingham. L. M.

JER. CLARK.



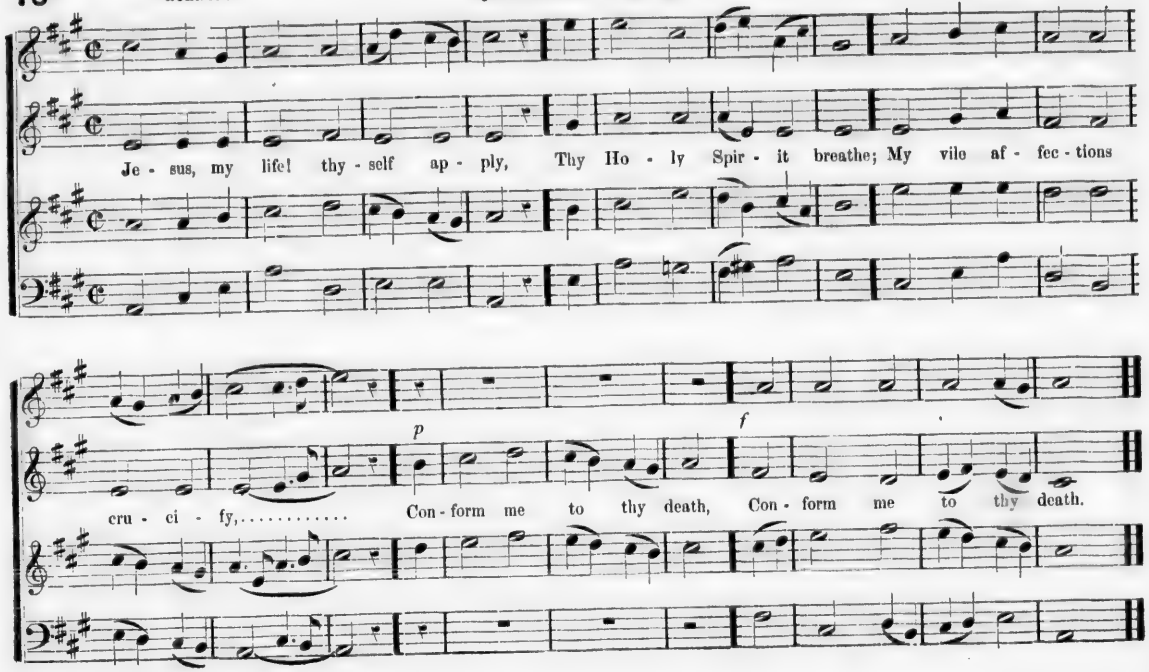
Wexford. L. M.

Bless'd are the hum - ble souls that see Their emp - ti - ness..... and pov - er - ty: Treasures of grace to them are given, And crowns of joy laid up.... in heav'n, And crowns of joy... laid up in heav'n.

HYMN 347.

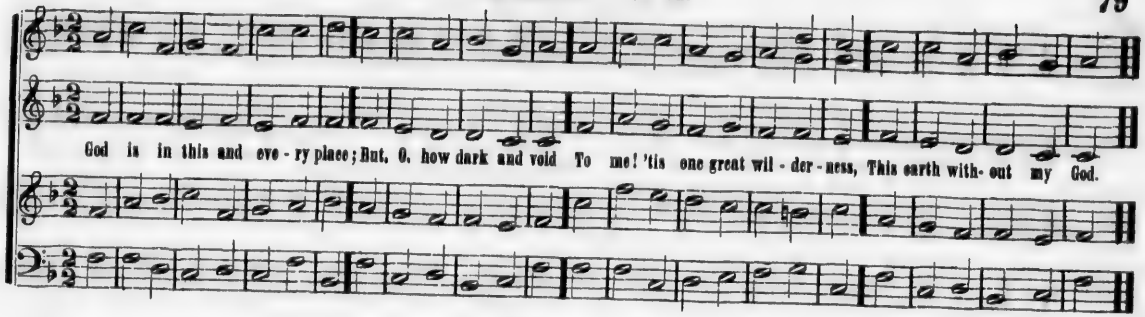
Devizes. C. M.

TUCKER.



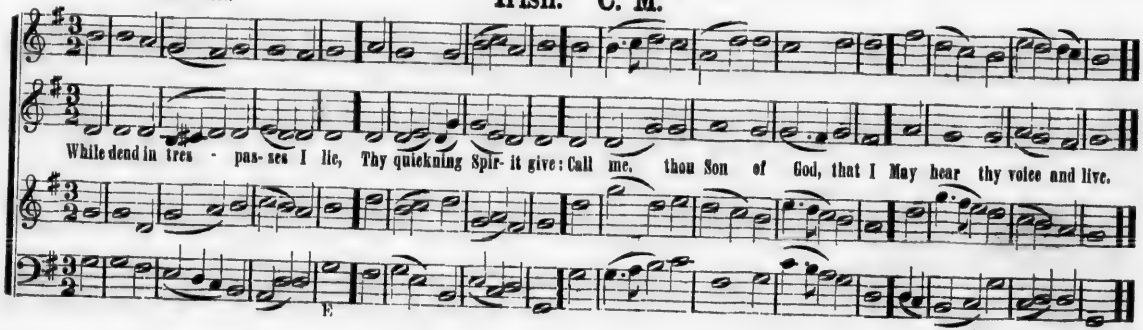
HYMN 117.

Dundee. C. M.



HYMN 136.

Irish. C. M.



HYMN 503.

Barby. C. M.

Try us, O God, and search the ground Of eve - ry sin - ful heart: Whate'er of sin in us is found, O bid it all de-part.

HYMN 592.

Abridge. C. M.

ISAAC SMITH.

When all thy mer - cies, O my God, My ris - ing soul surveys, Transport - ed with the view, I'm lost In won - der, love, and praise.

Hensbury. C. M.

f

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful

p *f*

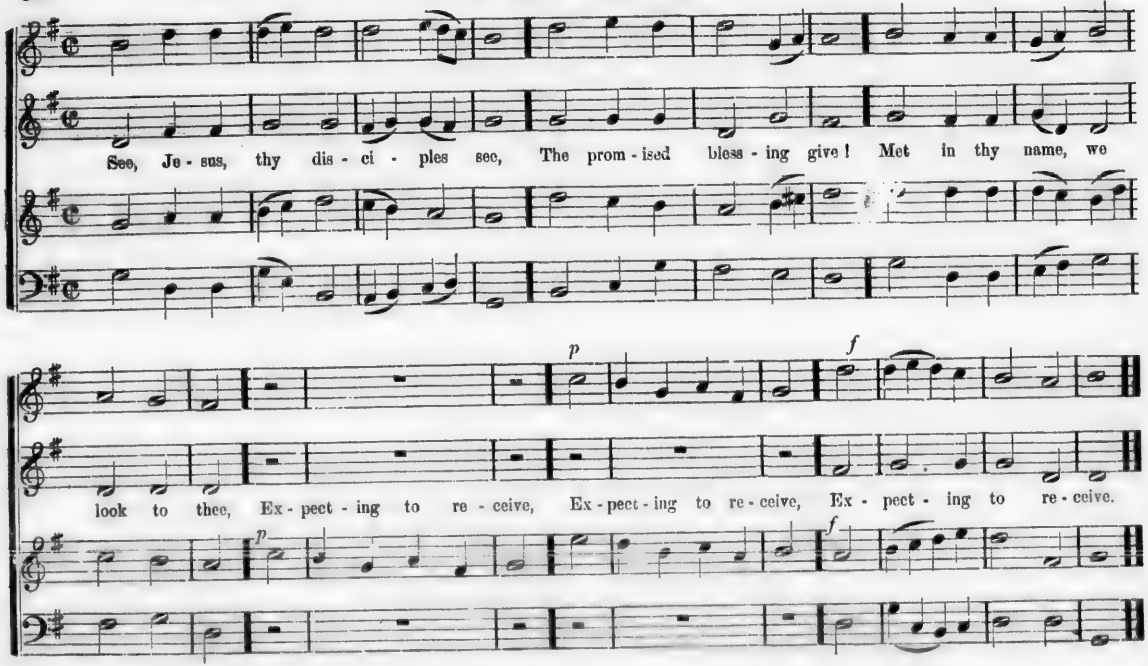
voi - ces give The glo - - ry of his grace, The glo - ry of his grace.

p *f*

Organ. Voice.

Sprowston. C. M.

WHITE.



Suffolk. C. M.

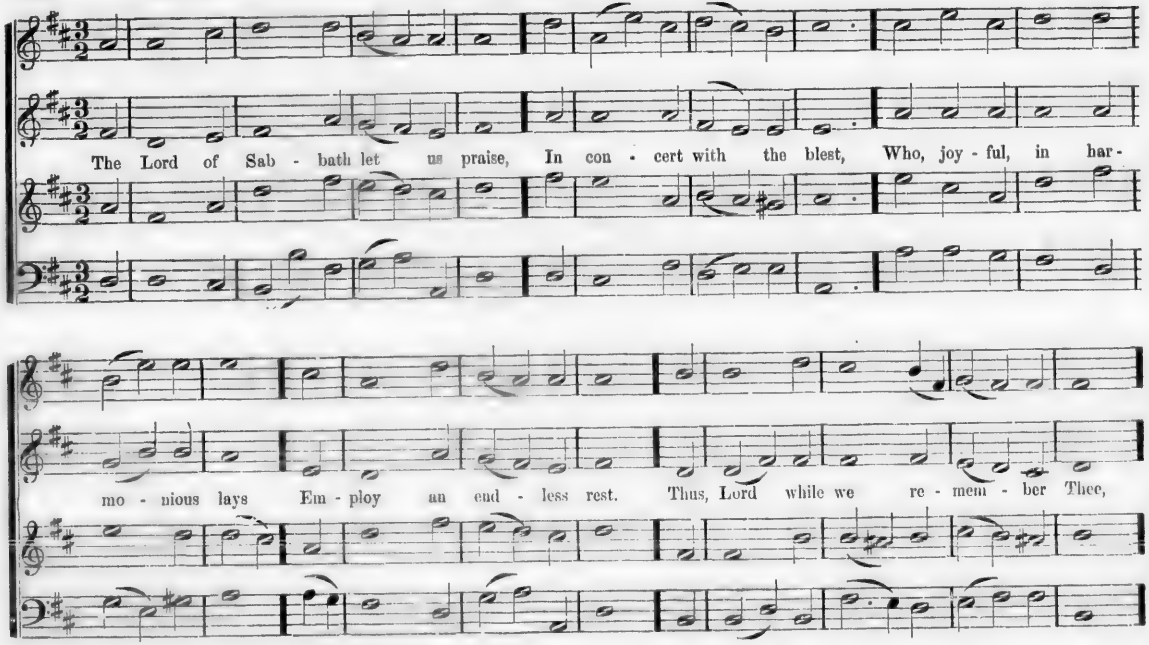
I ask the gift of righteous - ness, The sin - sub - du - ing power, Power to be-lieve, and go in peace,

And nev - er grieve..... thee more. Power to be-lieve, and go in peace, And nev - er grieve thee more.

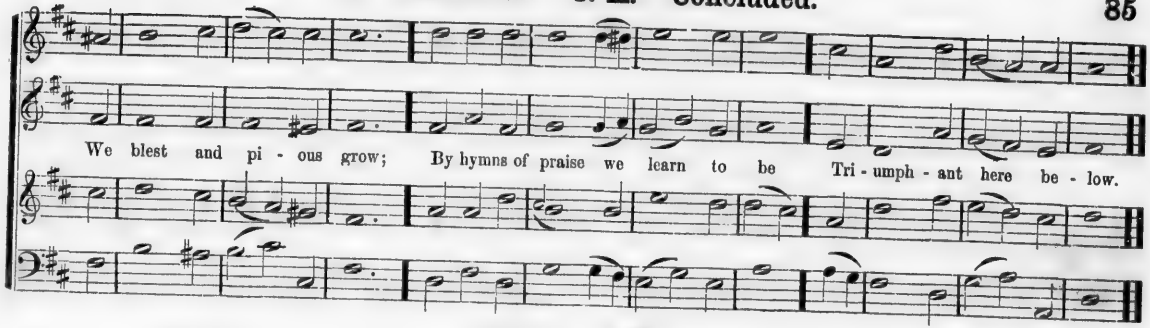
HYMN 544.

St. Matthews. C. M.

DR. CROFT.



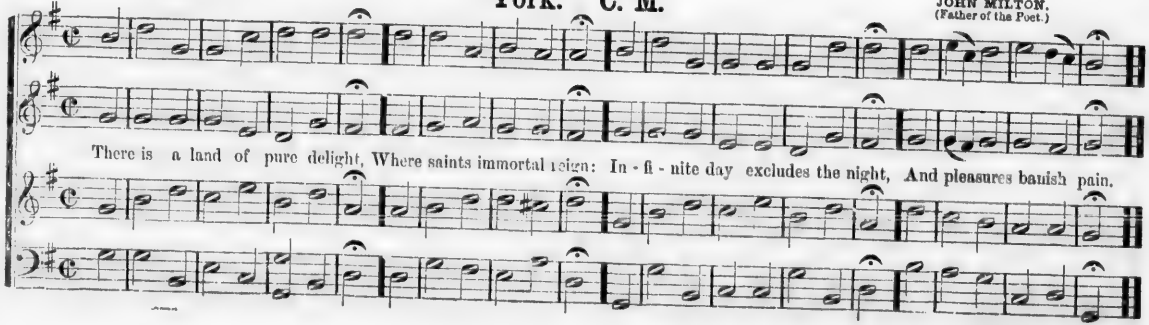
St. Matthews. C. M. Concluded.



HYMN 728.

York. C. M.

JOHN MILTON.
(Father of the Poet.)



HYMN 384.

Messiah. C. M.

Adapted from HANDEL'S Messiah.

I know that my Re-deem - er lives, And ev - er prays for me; A to - ken of his love he gives, A pledge of lib - er -ty.

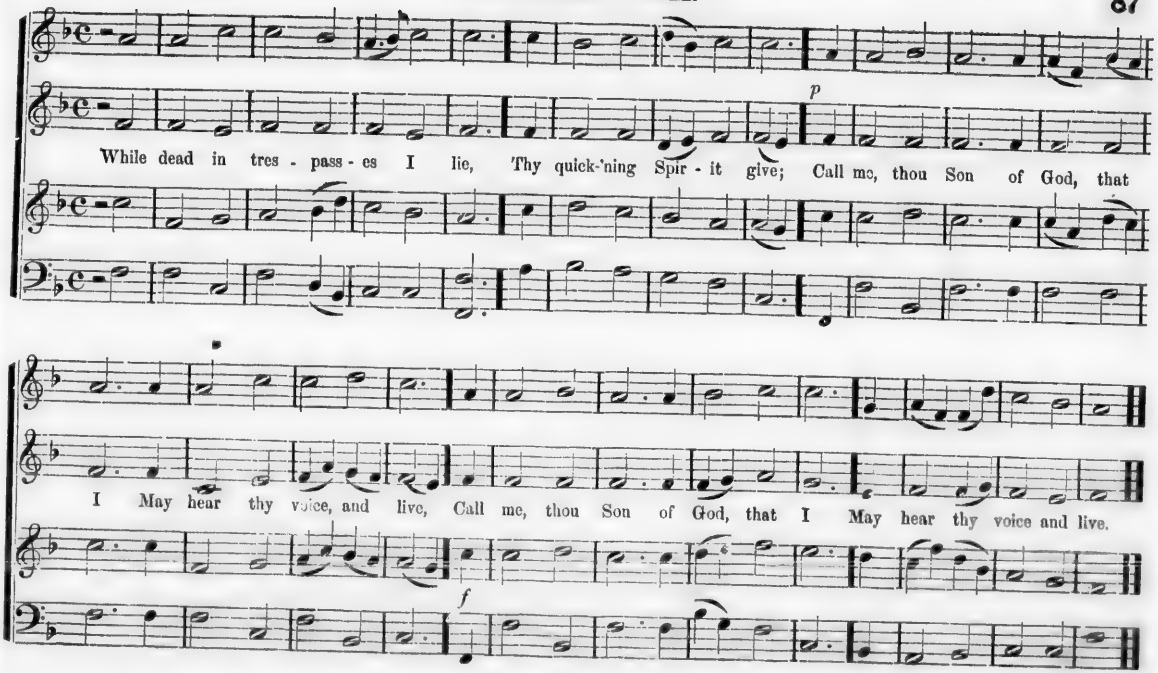
HYMN 1.

Toronto. C. M.

O for a thousand tongues to sing, My great Re-deemer's praise! The glories of my God and King, The glories, &c., The triumphs of his grace, The, &c

Pia. *For*

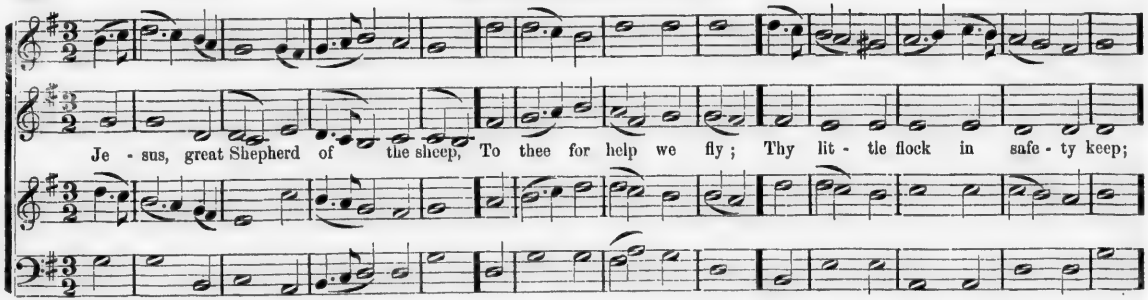
Rose Hill. C. M.


p
While dead in tres - pass - es I lie, Thy quick-'ning Spir - it give; Call me, thou Son of God, that
I May hear thy voice, and live, Call me, thou Son of God, that I May hear thy voice and live.
f

HYMN 501.

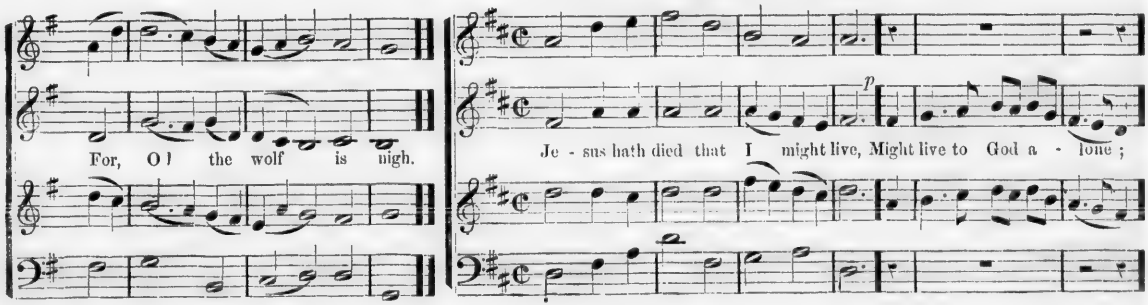
Bishopthorpe. C. M.

JER. CLARK.



HYMN 415.

Piety. C. M.



Piety. Concluded.

Might live to God a - lone; In him e - ter - nal life re-ceive, In him e - ter - nal life re-ceive, And be in spir - it one.

HYMN 599.

Wilts. C. M.

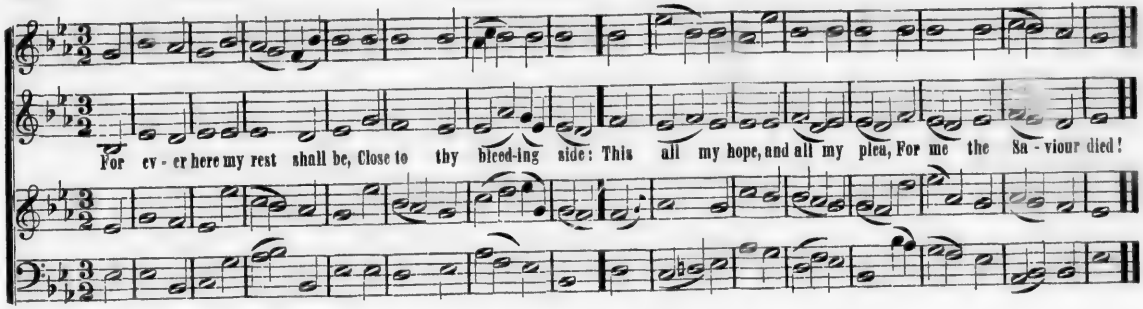
Sir G. SMART.

Be-gin, my soul, some heavenly theme, A-wake, my voice, and sing The migh - ty works or migh-tier name, Of our e - ter - nal King.

HYMN 346.

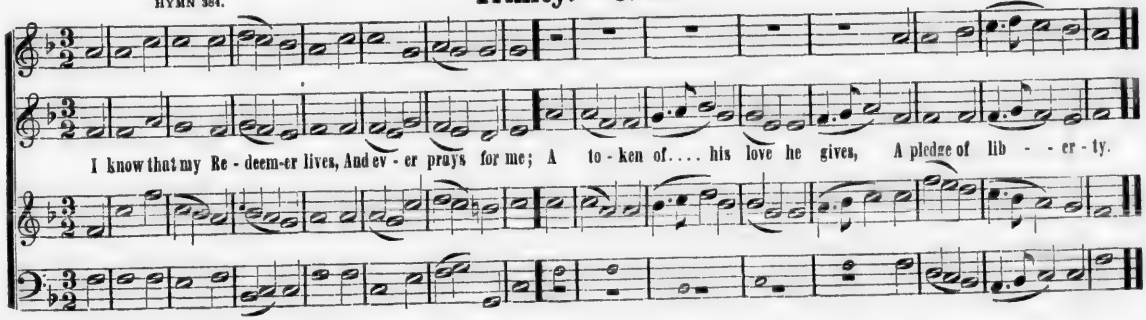
Charmouth. C. M.

DR. WAINWRIGHT.



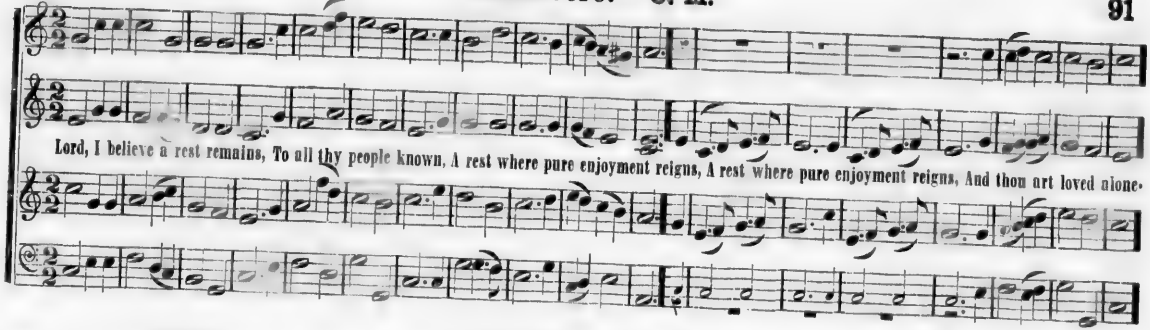
HYMN 384.

Trinity. C. M.



HYMN 403.

Lanesboro. C. M.



HYMN 136.

Liverpool. C. M.

WAINWRIGHT.

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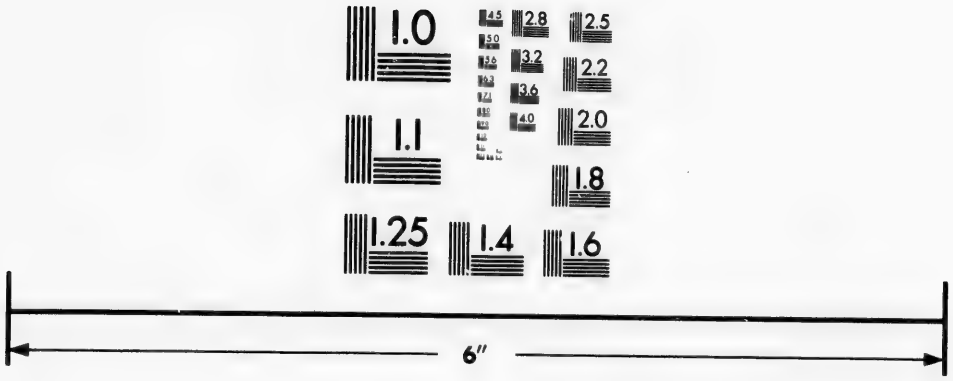

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HYMN 640.

Antioch. C. M.

Arranged from HANDEL.

Allegretto Risoluto.

Come, let us join our cheerful songs With an-gels round the throne; Ten thou - sand thou - sand are their tongues,

But all their joys, &c.

But all their joys are one. :||: But all.... their joys are one.

But all their joys, &c.

Revelation. C. M.

p

Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi - ous dead; Sweet is the sa - vour

p

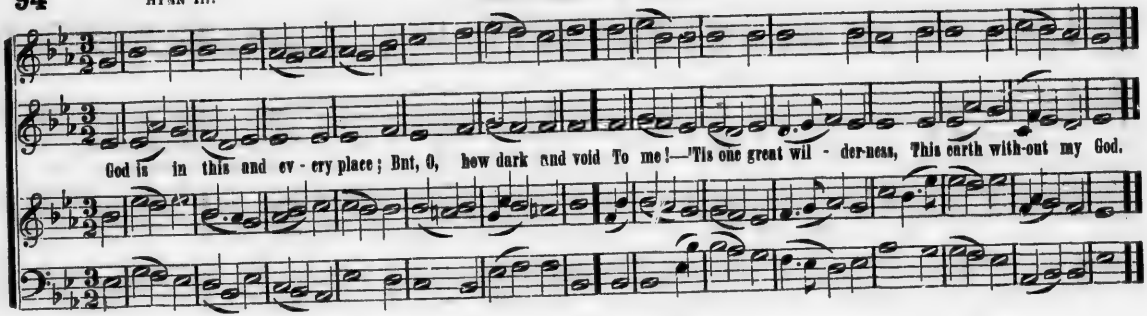
of their names, And soft their dy - ing bed, And soft, And soft, And soft their dy - ing bed.

And soft their dy - ing bed, And soft their dy - ing bed.

HYMN 117.

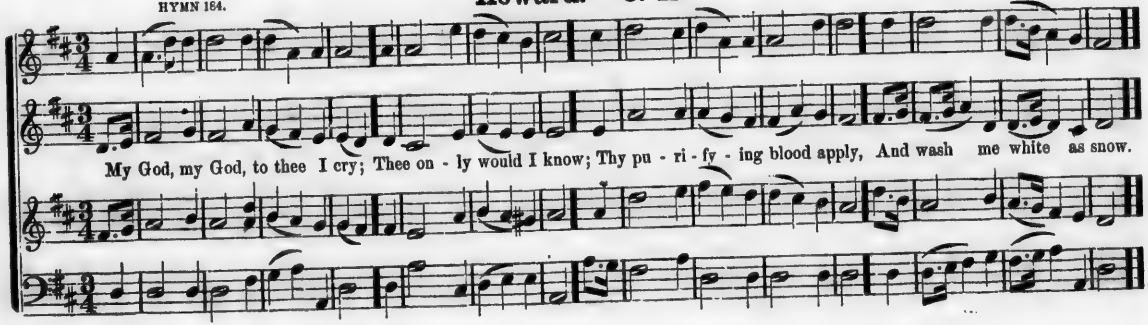
Havana. C. M.

DR. HARRINGTON.



HYMN 164.

Howard. C. M.



China. C. M.

Thee we a - dore, e - ter - nal Name! And hum - bly own to thee How fee - ble is our mor - tal frame—What dying worms we be!

Prescott. C. M.

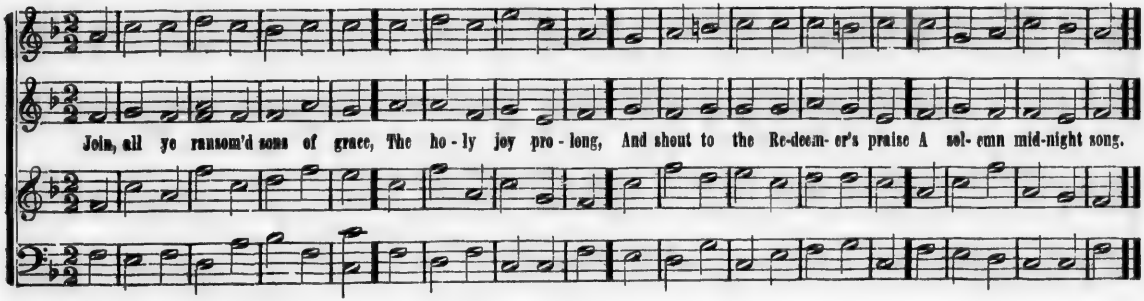
Affetuoso.

Be - hold the Saviour of mankind, Nailed to the shameful tree! How vast the love that him inclined To bleed and die for thee!

HYMN 707.

London. C. M.

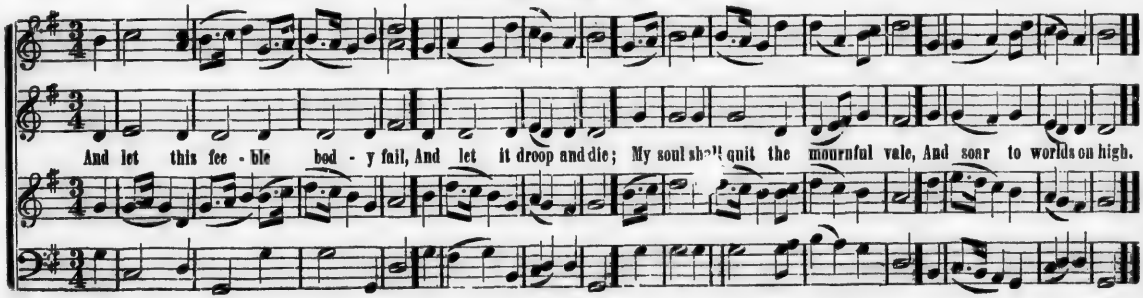
DR. CROFT.



HYMN 734.

Gainsborough. C. M.

TANSUR.



HYMN 660.

Martyrdom. C. M.

H. WILSON.

Moderato.

How sad our state by nature is! Our sin, how deep its stains! And Sa - tan binds our captive souls Fast in his sla-vish chains.

HYMN 640.

Harmonia. C. M.

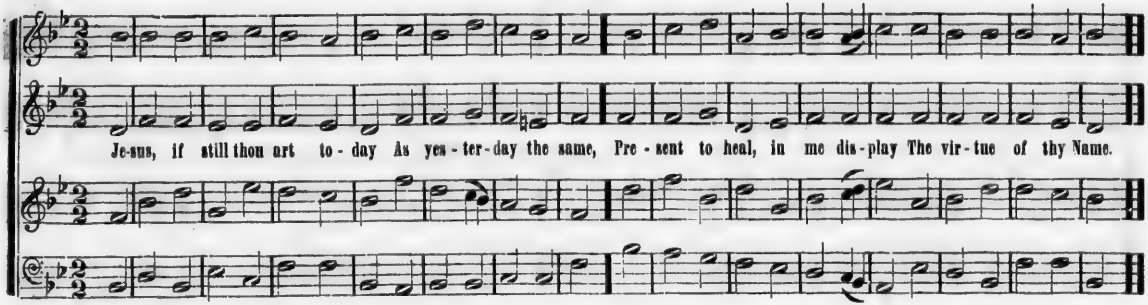
p *f* *p* *f*

Come, let us join our cheerful songs With angels round the throne, With angels round, &c. Ten thousand thousand are their tongues, But all their joys are one, But all, &c.

HYMN 135

Bristol. C. M.

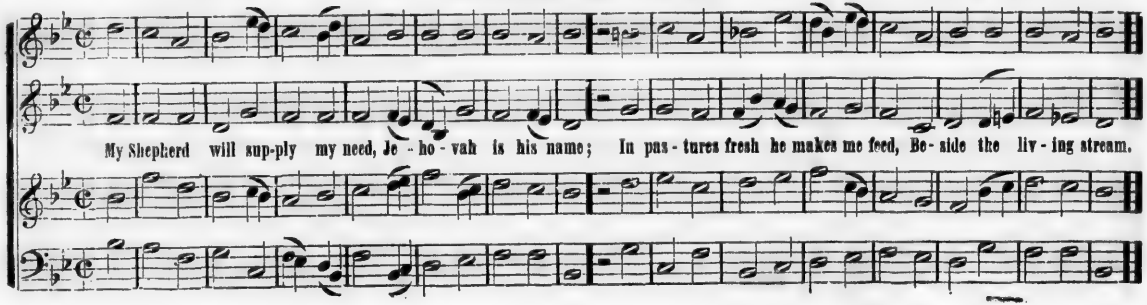
Dr. HODGES.



HYMN 679

St. Stephens. C. M.

Rev. W. JONES



HYMN 356.

Wear Well. C. M.

Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And, lo! I wait on thee, my Lord, Till I my strength renew, Till I my strength renew.

HYMN 712.

Lydia. C. M.

p *f*

Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs.

p *f*

Wests. C. M.

There is a land of pure delight, Where saints immortal reign, Where saints immor-tal reign; In-fi-nite day ex-cludes the

night, And pleasures banish pain, And pleasures banish pain, And pleas-ures ban-ish pain.

And pleasures ban-ish pain, And pleasures ban-ish pain, And pleas-ures, pleas-ures ban-ish pain.

Nehemiah. C. M.

Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by

p *f*

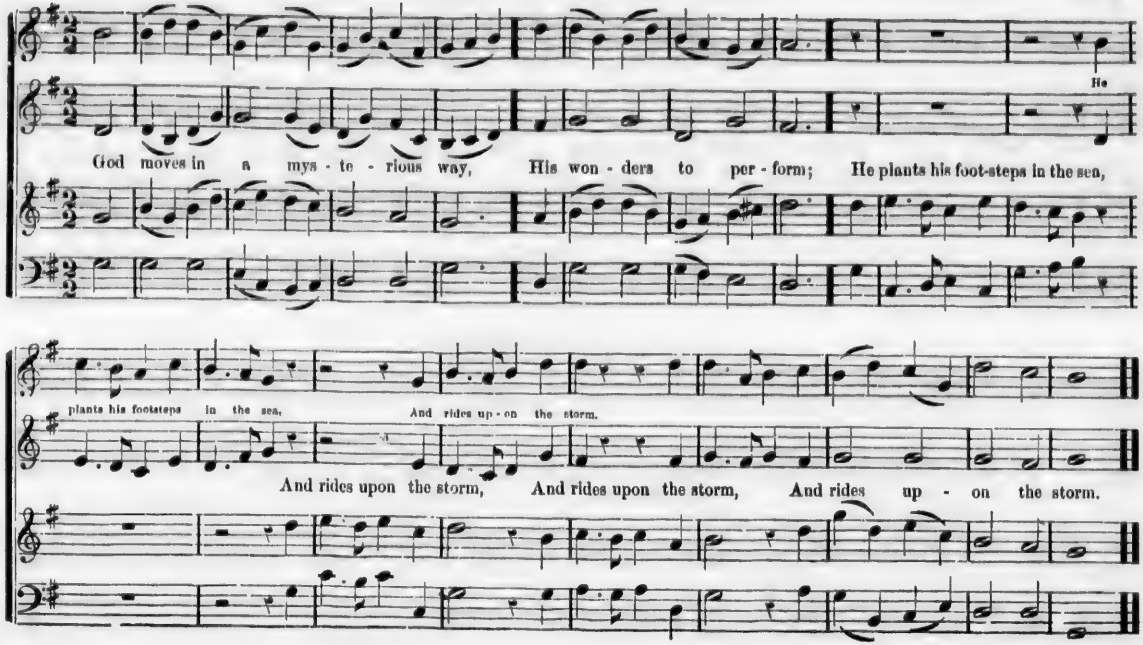
sins, I lift my eye, And see the shadows fade, And see the shadows fade, And see the sha-dows fade.

Delight. C. M.

All praise to our re - deem - ing Lord, Who joins us by his grace, Who joins us by his grace;

p *f*

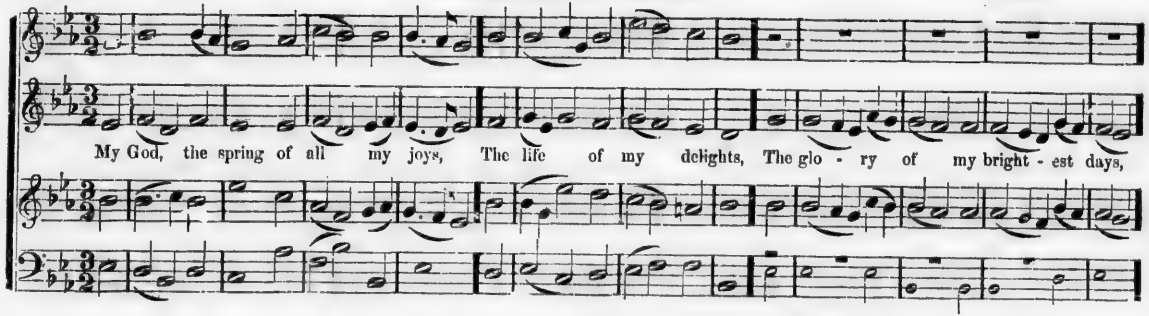
And bids us, each to each re - stored, To - geth - er seek his face, - To - geth - er seek his face.


He
God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea,
plants his footsteps in the sea, And rides up - on the storm.
And rides upon the storm, And rides upon the storm, And rides up - on the storm.

HYMN 213.

Kendall. C. M.

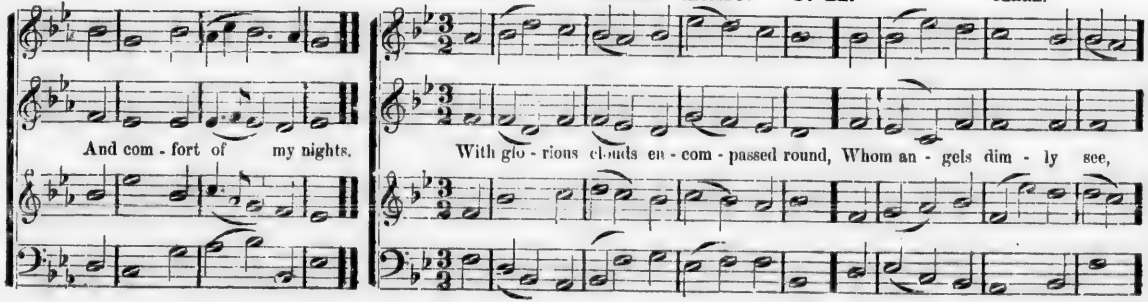
CLARK.



HYMN 128.

Rose Lane. C. M.

CLARK.



Rose Lane. C. M. Concluded.

Will the Unsearch - a - ble be found, Or God ap - pear to me? Or God ap - pear to me?

Organ. Voice.

HYMN 139.

Condescension. C. M.

ISAAC TUCKER

Je - sus! Redeemer, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

HYMN 208.

Peterborough. C. M.

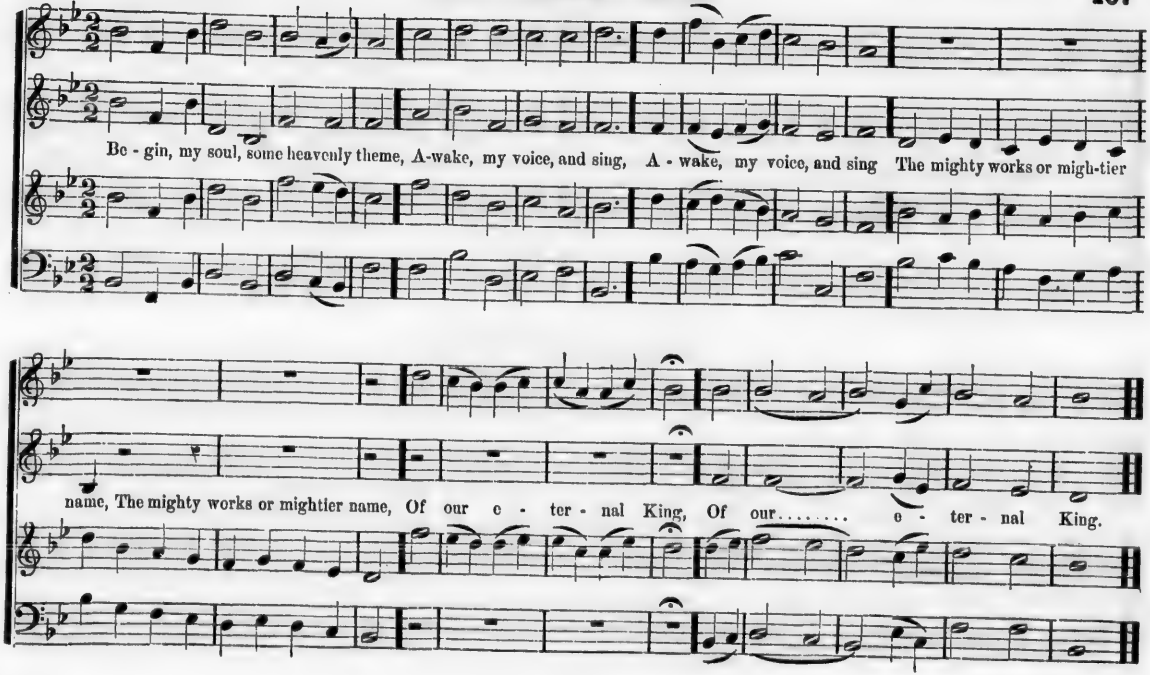
Come, let us, who in Christ believe, Our common Saviour praise; To him with joyful voi - ces give The glo - ry of his grace.

HYMN 15.

Oldham. C. M.

LEACH.

Happy the souls to Jesus join'd, And saved by grace alone: Walking in all his ways, they find Their heaven on earth begun, Their heaven, &c.


Be - gin, my soul, some heavenly theme, A-wake, my voice, and sing, A - wake, my voice, and sing The mighty works or migh-tier
name, The mighty works or mightier name, Of our e - ter - nal King, Of our..... e - ter - nal King.

HYMN 680.

Spruce Street. C. M.

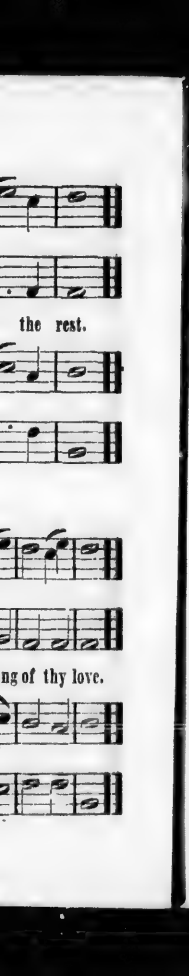
Allegretto.

Hap-py the heart where gra-ces reign, Where love in-spires the breast: Love is the brightest of the train And per - fects all the rest.

HYMN 214.

Broomsgrove. C. M.

Talk with us, Lord, th yself reveal, While here c earth we rove; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.



HYMN 732.

Coronation. C. M.

C. HOLDEN.

How happy every child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heaven; This earth, he cries, is not, &c.

Tasto.

HYMN 502.

Carr's Lane. C. M.

S. STANLEY.

p *f*

When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost In wonder, love, and praise, In wonder, love, and praise.

HYMN 415.

Oatlands. C. M.

CLARK.

And be in Spir-it

Je-sus hath died that I might live, Might live to God a-lone; In him e-ter-nal life receive, And be in spirit one,—And be in

one,.....

spir-it one, And be in spir-it one.

HYMN 403.

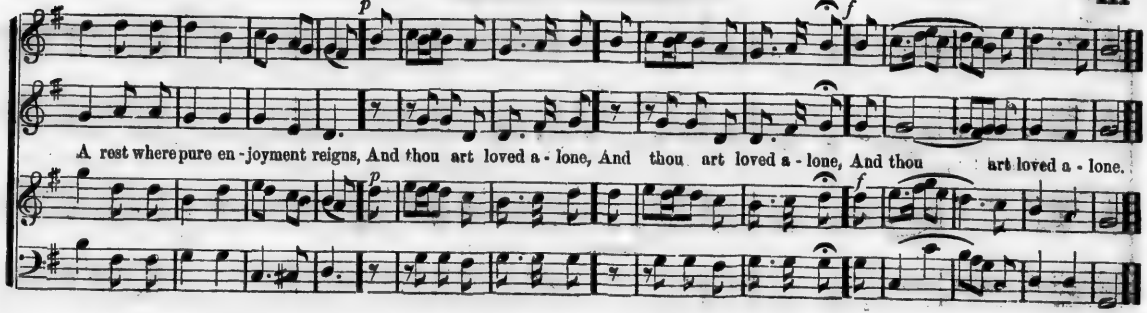
Bolton. C. M.

p *f* FAWCETT.

Lord, I be-lieve a rest remains, To all thy peo-ple known, To all thy peo-ple known,

f

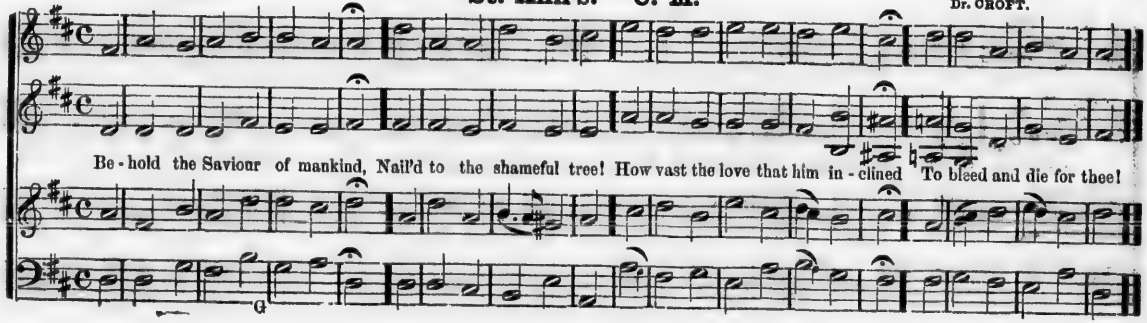
Bolton. Concluded.



HYMN 22.

St. Ann's. C. M.

Dr. CROFT.



Keliah. C. M.

Our com - mon Sa - viour praise.

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise : To him with joyful

Organ.

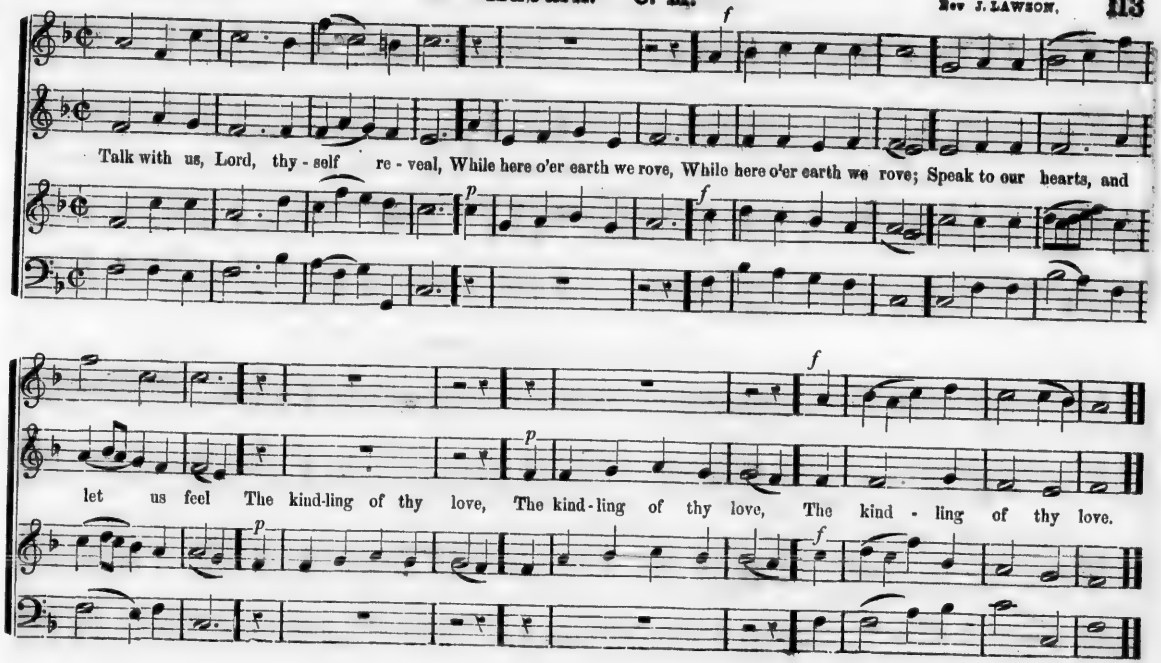
Our com - mon Sa - viour praise.

The glo - ry of his grace;

voices give The glo-ry of his grace, The glo-ry of his grace: To him, with joy - ful voi - ces give The glo - ry of his grace.

The glo - ry of his grace:

Auburn. C. M.


f
Talk with us, Lord, thy - self re - veal, While here o'er earth we rove, While here o'er earth we rove; Speak to our hearts, and
p
f
let us feel The kind-ling of thy love, The kind-ling of thy love, The kind - ling of thy love.
p
f

HYMN 135.

Mount Pleasant. C. M.

LEACH.

Je - sus, if still thou art to-day As yes-ter-day the same, Pre - sent to heal, in me dis -play The vir-tue of thy

Name,... The vir-tue of..... thy name.

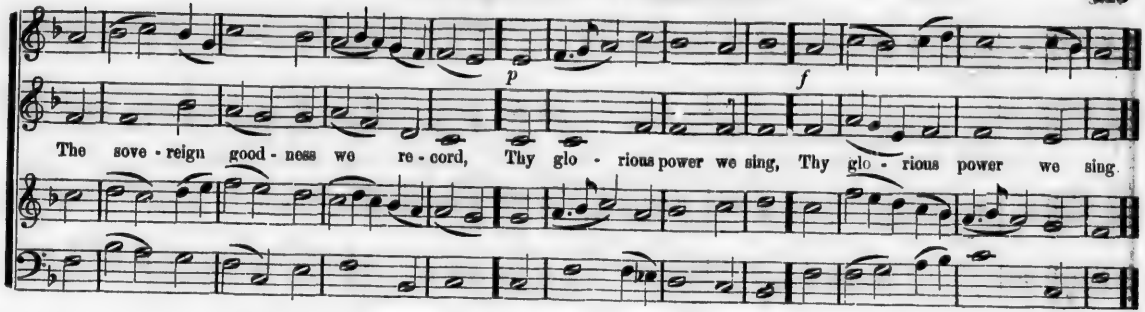
HYMN 248.

Axbridge. C. M.

T. CLARK.

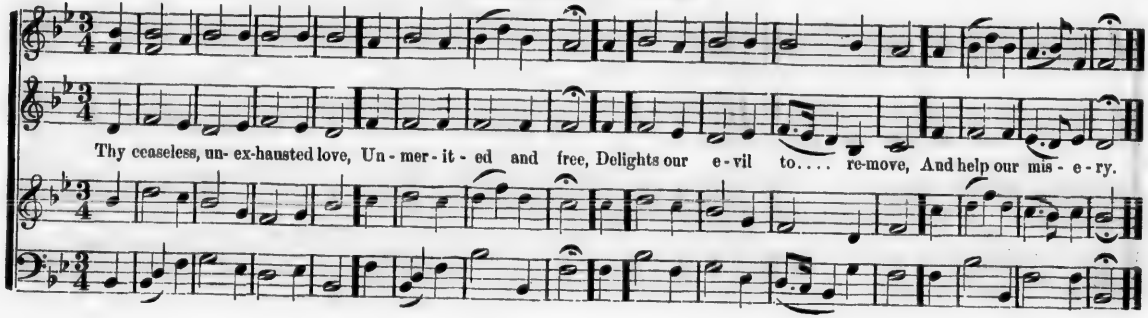
Blest be our ev - er - last - ing Lord, Our Fa ther, God, and King!

Axbridge. Concluded.



HYMN 250.

Ballerma. C. M.



HYMN 850.

Camberwell. C. M.

ADAMS.

God moves in a mys - te - rious way, His won - ders to per-form; He plants his foot - steps in the sea,

And rides up - on the storm.

HYMN 132.

Geneva. C. M.

Let the redeem'd, &c. To

Let the re - deem'd, &c.

Let the re - deem'd give thanks and praise To a for -

Let the redeem'd, &c

Geneva. C. M. Concluded.

a for-giv - ing God, My fee - ble voice, &c.

giv - ing God! My fee - - ble voice I can - not raise, Till wash'd in Je - sus' blood.

Till washed, &c.

My fee - ble voice, &c.

Bedford. C. M.

HYMN 169, WHEALL.

Je - sus, the all - re - stor-ing Word, My fall - en spir-it's hope, Af - ter thy love - ly like-ness, Lord, Ah, when shall I wake up?

HYMN 543.

Abingdon. C. M.

DR. HEIGHINGTON.

Be-ing of Beings, God of love! To thee our hearts we raise; Thy all - sus-tain-ing power we prove, And gladly sing thy praise.

HYMN 84.

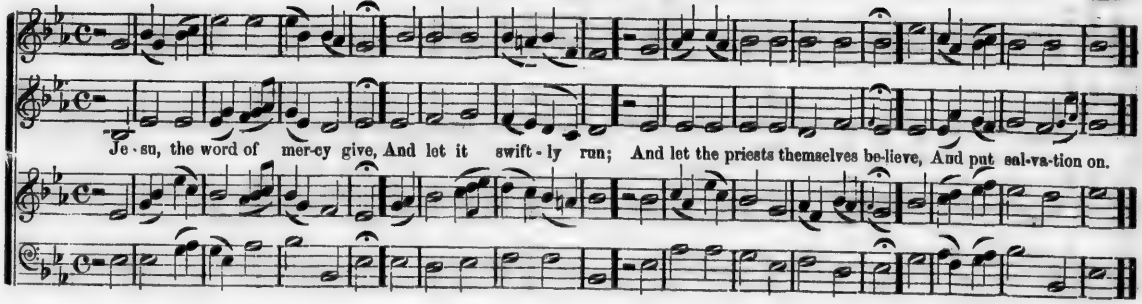
Arlington. C. M.

DR. ARNE.

Come, O thou all-victorious Lord, Thy power to us make known: Strike with the hammer of thy word, And break these hearts of stone!

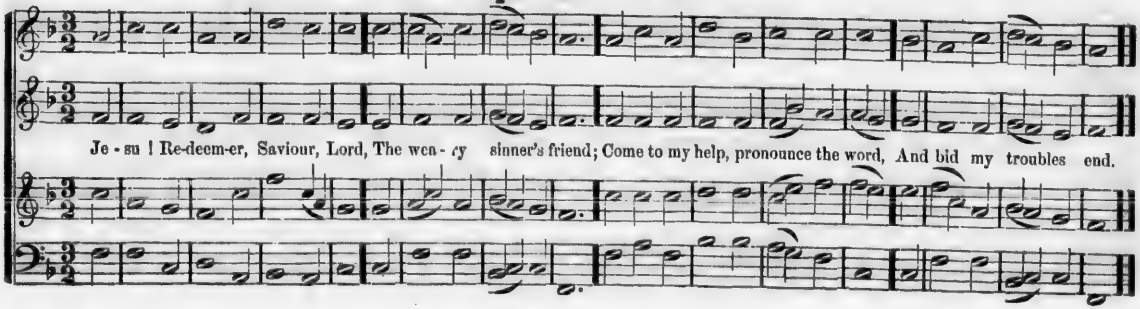
HYMN 446.

Warwick. C. M.



HYMN 139.

Ephesus. C. M.



HYMN 702.

Ashley. C. M.

Sal-vation! O the joy-ful sound! What pleasure to our ears! A sovereign balm for every wound, A cordial for our fears.

The Doxology.

Slowly.

p *f*

Glory, honor, praise, and power, be unto the Lamb forever: Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

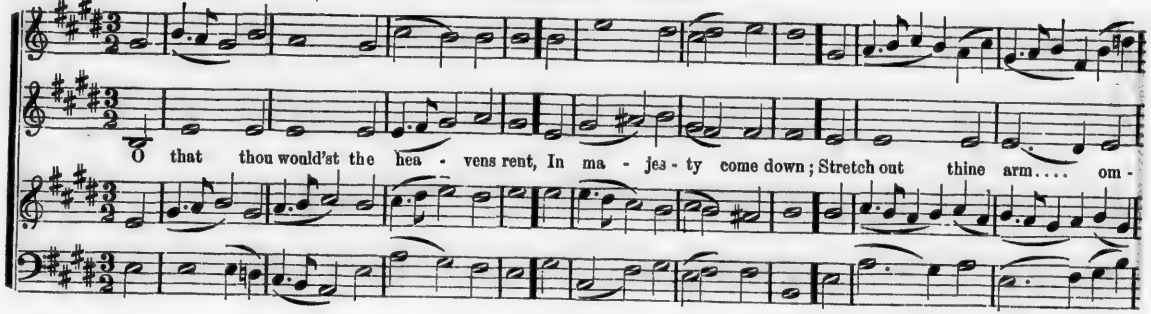
p *f*

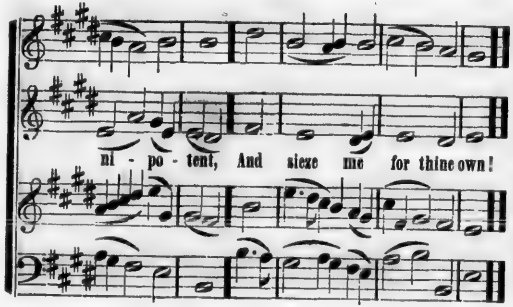
David's Harp. C. M.

When all thy mercies, O my God, My ris - ing soul sur - veys—My ris - ing soul sur - veys, Transport - ed with the view, I'm lost— Transport - ed with the view, I'm lost In wonder, love, and praise, In won - - - der, love, and praise.

HYMN 138.

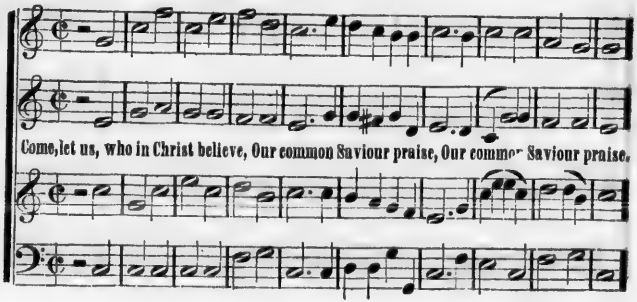
Sheldon. C. M.





HYMN 208.

Gabriel. C. M.



To him with joy - ful voi-ces give The glo-ry of his grace..... The glo - ry of his grace, The glo - ry of his grace.

HYMN 214.

Attercliffe. C. M.

MATHER.

Talk with us, Lord, thy-self re-veal, While here o'er earth we rove; Speak to our hearts, and let us feel The kindling of thy love.

Sovereign Balm. C. M.

FAWCETT.

Sal - va-tion! oh the joy - ful sound! What pleasure to our ears, A sovereign balm for eve - ry wound, A cor - dial

Chorus. ff

for our fears, A cor - dial for our fears. Glo - ry, honor, praise, and pow - er, Be un - to the Lamb for ev-er,

p

Sovereign Balm. Concluded.

Je - sus Christ is our Re - deem-er, Hal - le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah,— Praise the Lord.

HYMN 663.

Mear. C. M.

O for a clos - er walk with God, A calm and heavenly frame; A light, to shine up - on the road That leads me to the Lamb!

HYMN 63.

Burford. C. M.

Minore.

PURCELL.

Woe to the men on earth who dwell, Nor dread th'Almighty's frown; When God doth all his wrath reveal, And shower his judgments down!

HYMN 42.

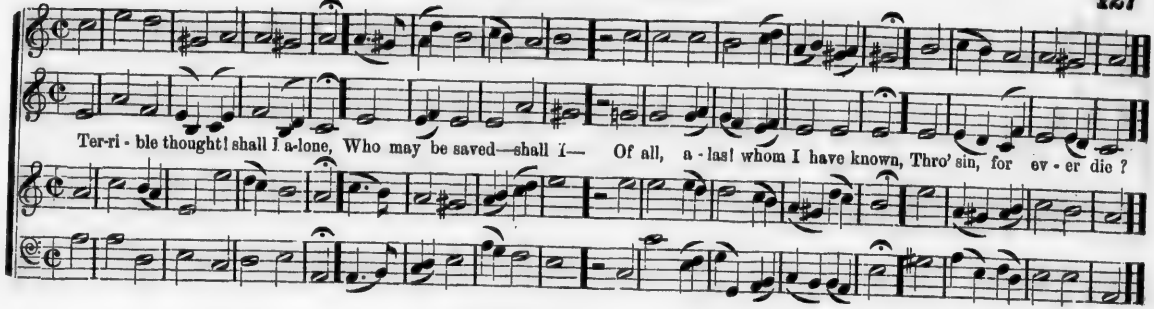
St. Mary's. C. M.

RATHIEL.

Thee we a - dore, e - ter - nal Name! And humbly own to thee How fee - ble is our mor-tal frame, What dy [illegible] be!

HYMN 80.

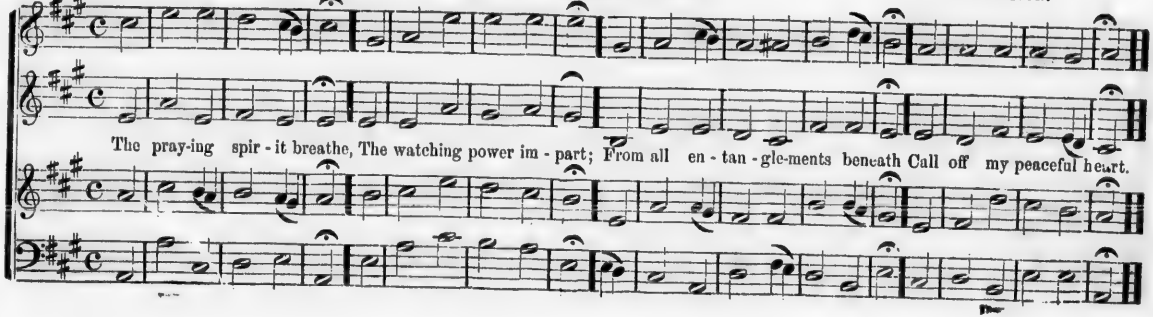
Walsal. C. M.



HYMN 296.

Cambridge. S. M.

Rev. R. HARRISON.



HYMN 579.

Shirland. S. M.

Tenor or Alto ad lib.

S. STANLEY.

Great is the Lord our God, And let his praise be great; He makes his churches his a - bode, His most delight - ful seat.

HYMN 685.

Compassion. S. M.

A. RADIGER.

To God the only wise, Our Saviour and our King, Let all the saints below the skies, Let all the saints below the skies, Their humble praises bring.

HYMN 581.

Milton Abbey. S. M.

T. CLARK.

p

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, Welcome to this reviving breast, And these rejoicing eyes!

HYMN 685.

Mount Ephraim. S. M.

B. MILGROVE.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies Their hum - ble praises bring.

HYMN 266.

Bradley Church. S. M.

MORTIMER.

p *f* *p*

Soldiers of Christ, arise, And put your armour on, Soldiers of Christ, arise, And put your armour on, Strong in the strength which God sup-

Organ.

plies, Strong in the strength which God supplies, Thro' his eternal Son.

Voice.

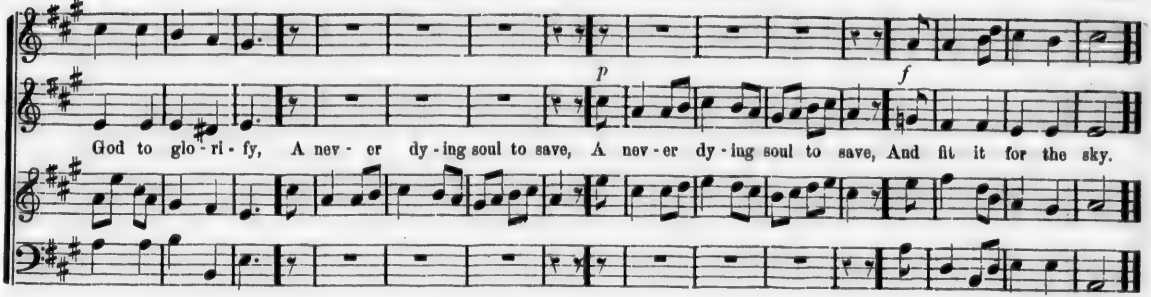
HYMN 318.

Reuben. S. M.

WAKELY.

A charge to keep I have, A God to glo ri - fy; A

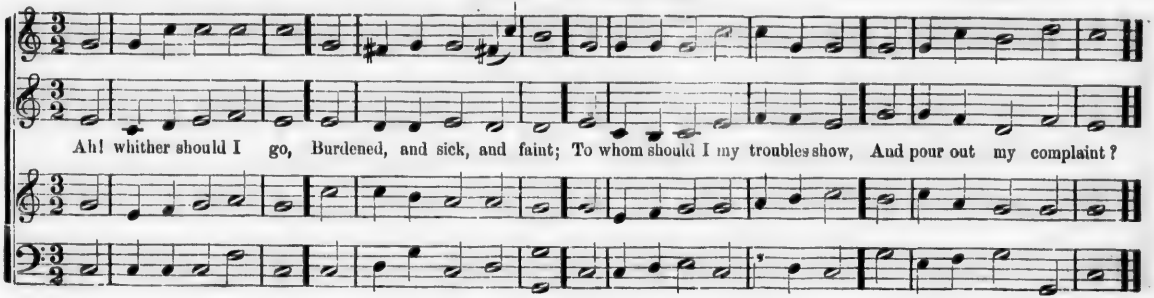
Reuben. S. M. Concluded.



HYMN 152.

Boylston. S. M.

L. MASON.



HYMN 42.

Sarah. S. M.

W. ARNOLD.

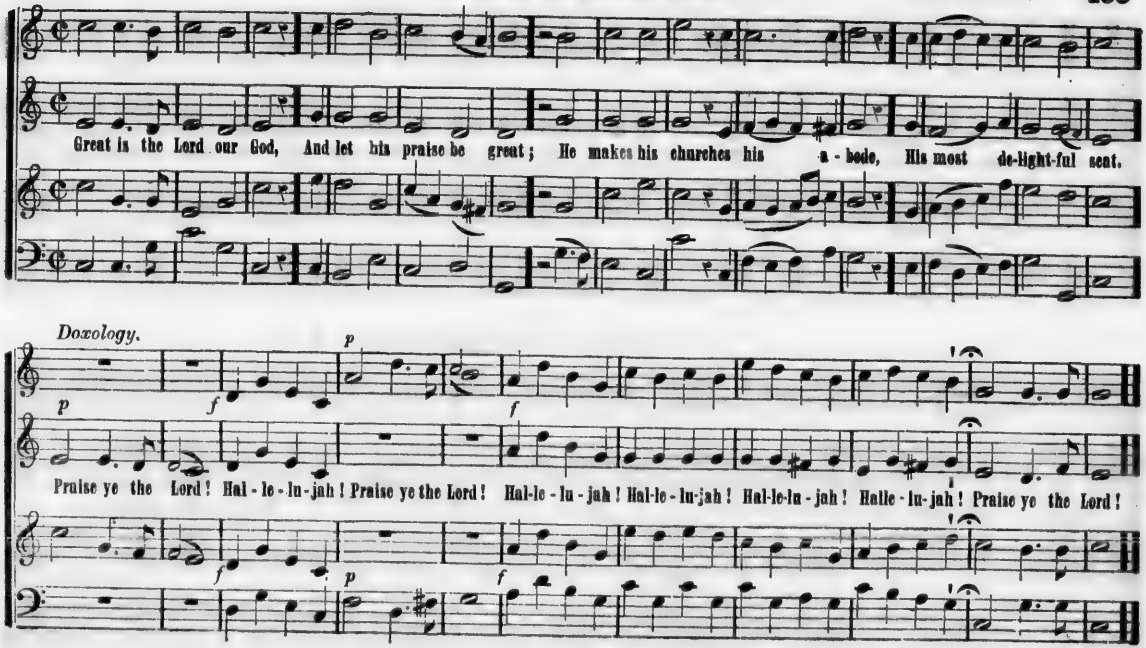
And am I born... to die? To lay this bod - y down? And must my trembling spirit fly In - to..... a world unknown?

HYMN 478.

Aynhoe. S. M.

DR. NARES.

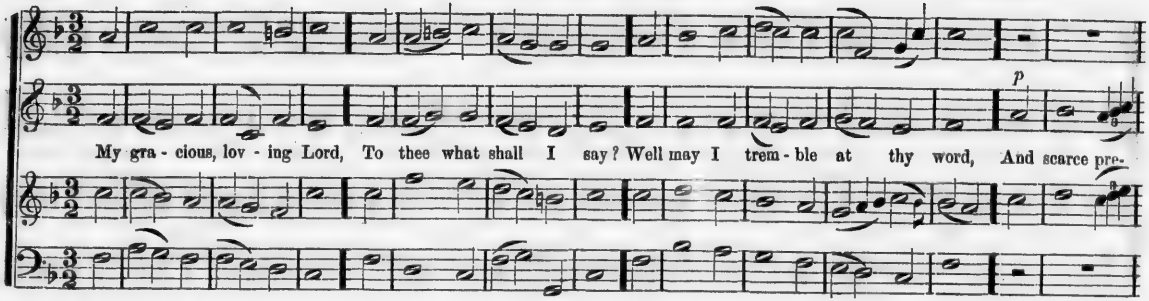
And are we yet a - live, And see each oth - er's face? Glo -ry and praise to Je - sus give For his re-deem-ing grace.


Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat.
Doxology.
p
f
Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Praise ye the Lord!

HYMN 93.

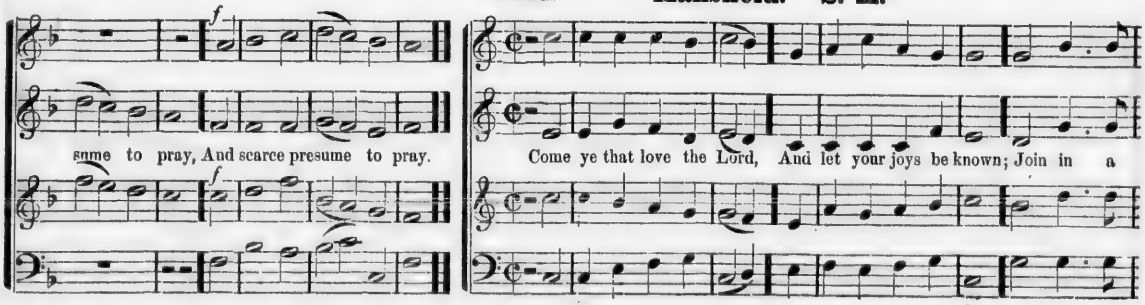
Isaiah. S. M.

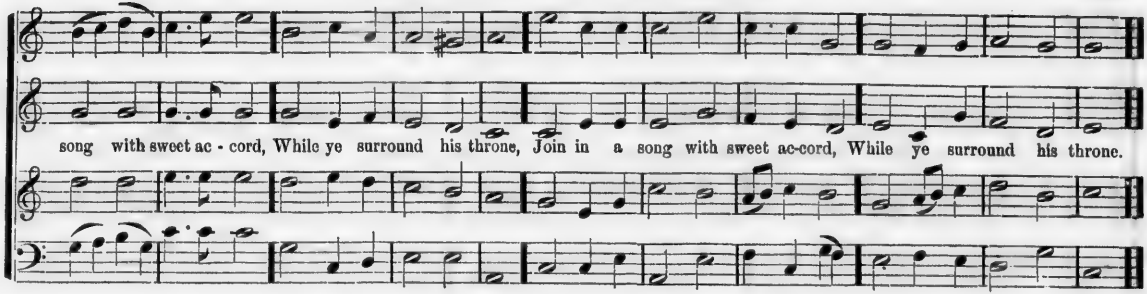
MORETON.



HYMN 12.

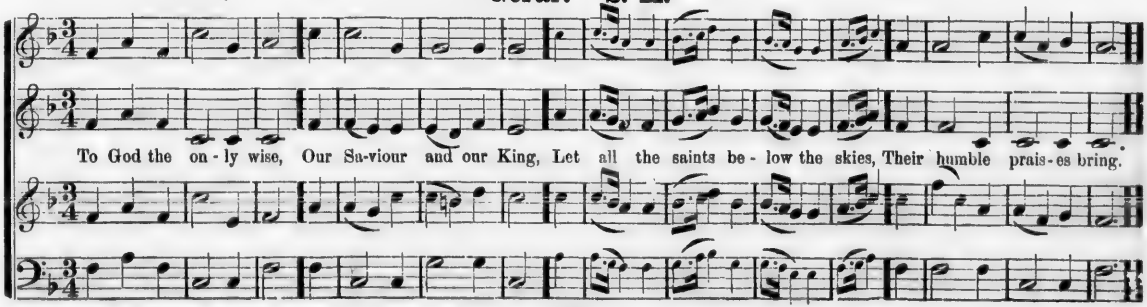
Mansfield. S. M.





HYMN 685.

Gerar. S. M.



HYMN 387.

Ipswich. S. M.

Pris - 'ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,

And brings re - demp - - tion near.

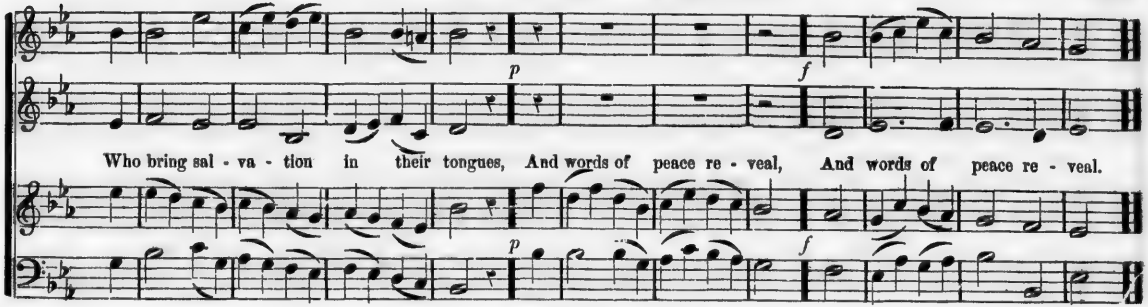
HYMN 701.

Mathias. S. M.

STANLEY.

How beau-teous are their feet, Who stand on Si - on's hill;

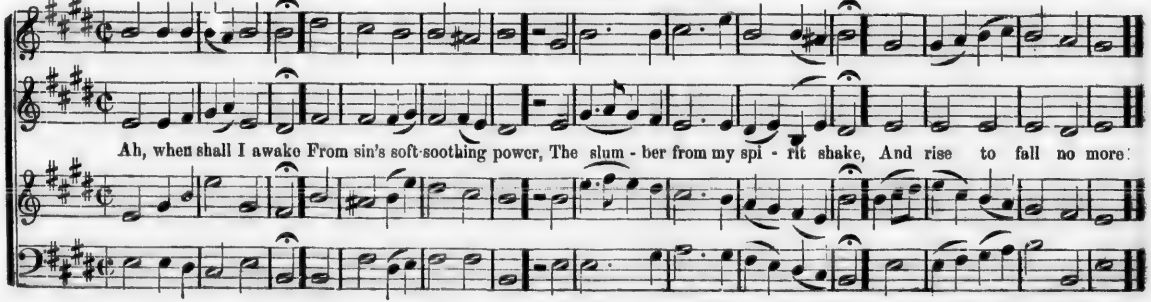
Mathias. S. M. Concluded.



HYMN 303.

Watchman. S. M.

JAMES LEACH.



HYMN 379.

Dover. S. M.

Great is the Lord, our God, And let his praise be great; He makes his church-es his a-bode, His most de-light-ful seat.

HYMN 387.

Shrewsbury. S. M.

HARWOOD.

Pris-'ners of hope a-rise, And see your Lord ap-pear: Lo! on the wings of love he flies, And brings redemption near.

Cranbrook. S. M.

Join in a song with sweet ac -

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

Join in a song, &c.

cord, in a song, &c.

Join in a song with sweet accord, While ye surround the throne, While ye surround the throne, While ye surround the throne.

While ye surround the throne, While ye, &c.

cord, in a song, &c. While ye surround the throne, While ye, &c,

HYMN 266.

Bethel. S. M.

p *f* *p* *f*

Strong in the strength which God supplies Through his e-ter-nal Son.

Soldiers of Christ, arise, And put your ar-mour on, And put your armour on; Strong in the strength which God supplies Thro' his eternal Son:.....

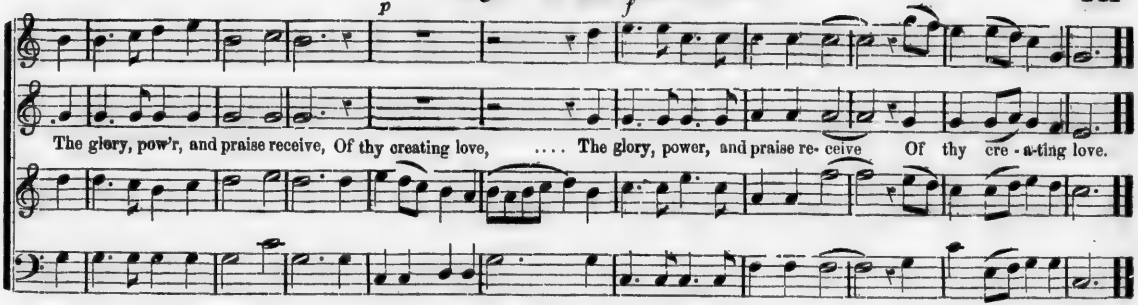
Strong in the strength which God supplies Thro' his e- ter- nal Son:

HYMN 253.

Joy. S. M.

Fa-ther, in whom we live, In whom we are and move, In whom we are and move.

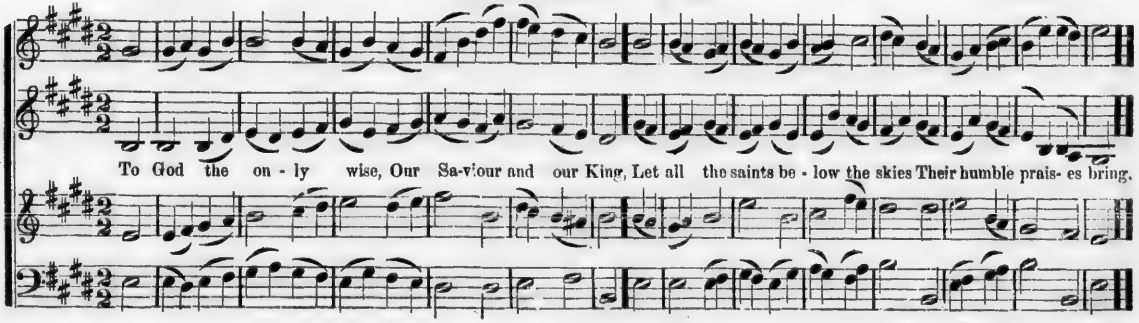
Joy. S. M. Concluded.



HYMN 685.

Eastbourne. S. M.

WEBBE.



HYMN 459.

Cornhill. S. M.

T. CLARK.

And gather

Shepherd of Is - rael, hear Our suppli - ca-ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin-

Our sup - - - pli - ca - ting cry, Our sup-pli-ca - ting cry; And gather in the souls sin - cere, And gather

And gather in the souls sin - cere,

in the souls sin - cere That from..... their breth - ren fly.

cere, And gather in the souls sincere, That from their brethren fly.

in the souls.... sin-cere that from..... their breth-ren fly.

And gath-er in the souls sincere That from their brethren fly, That from their brethren fly.

HYMN 12.

Dallas. S. M.

Come, ye that love the Lord, And let your joys be known;

Dallas. S. M. Concluded.

Join in a song with sweet ac - cord.

Join in a song with sweet accord, While ye surround his throne, While ye surround his throne.

Join in a song with sweet ac - cord,

HYMN 673.

Sacrifice. S. M.

Commit thou all thy griefs And ways in - to His hands, To His sure truth and ten - der care, Who earth and heaven commands.

HYMN 252.

Falmouth. S. M.

Father, in whom we live, In whom we are, and move, The glo-ry, power, and praise receive, Of thy cre - at - ing love, Of thy cre-

at - ing love, Of thy cre - at - ing love.

HYMN 701.

Christianity. S. M.

W. ARNOLD.

How beauteous are their feet, Who stand on Si - on's hill; Who bring sal-

va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peace.....re - veal!

HYMN 296.

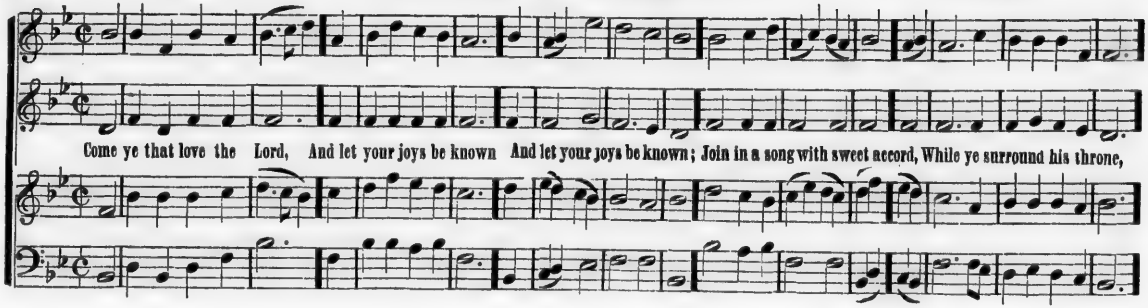
Narenza. S. M.

The praying Spir - it breathe, The watching power im-part; From all en - tan - gle-ments beneath, Call off my peace-ful heart

HYMN 12.

Essex. S. M.

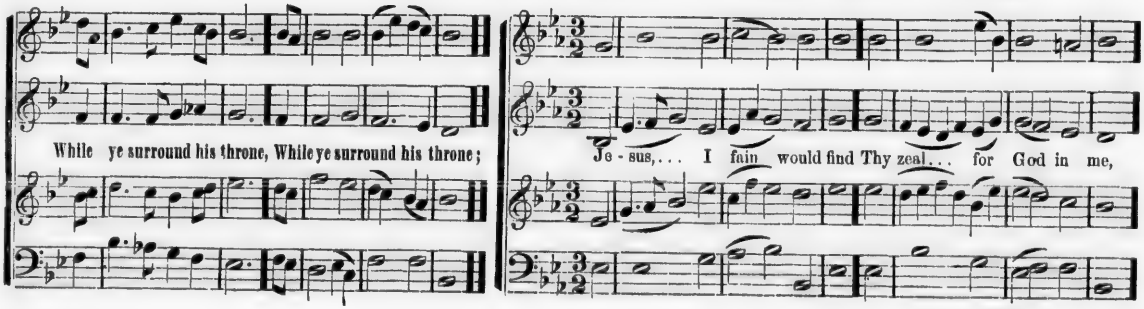
W. MATTHEWS.



HYMN 300.

Zeal. S. M.

FAWCETT.



Zeal. S. M. Concluded.

p *f*

Thy yearn - ing pi - ty for.... man-kind, Thy burn - ing char - i - ty, Thy burn - ing char - - i - ty.

HYMN 93.

Thatcher. S. M.

HANDEL.

My gra-cious lov - ing Lord, To thee what shall I say? Well may I trem - ble at thy word, And scarce presume to pray.

Harmony. S. M.

Je - sus the conqueror, &c.

Je - sus, the conqueror, reigns, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver

p

p

Organ.

all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.

f

Voice

HYMN 103.

St. Bride's. S. M.

DR. HOWARD.

O that I could re - vere My much-of - fend - ed God! O that I could but stand in fear Of thy af - flict-ing rod!

HYMN 721.

Egypt. S. M.

LEACH.

And must this bo - dy die? This well-wrought frame decay? And must these active limbs of mine Lie mould'ring in the clay?

HYMN 421.

Spilsby. S. M.

DR. MILLER.

"I the good fight have fought," O, when shall I declare? The victory by my Saviour got, I long with Paul to share.

HYMN 708.

Sandforth. S. M.

Lord, if at thy command, The word of life we sow, Wa - ter'd by thy almighty hand, The seed shall surely grow, The seed shall surely grow.

HYMN 748.

Carey's. (6 lines 8s.)

HENRY CAREY, 1740.

O God! how of - ten hath thine ear To me in will - ing mer - cy bow'd!
While wor-ship-ping thine al - tar near, Low -ly I wept and strong -ly vow'd:
But ah! the fee - ble - ness of man! Have I not

HYMN 55.

Wirksworth. S. M.

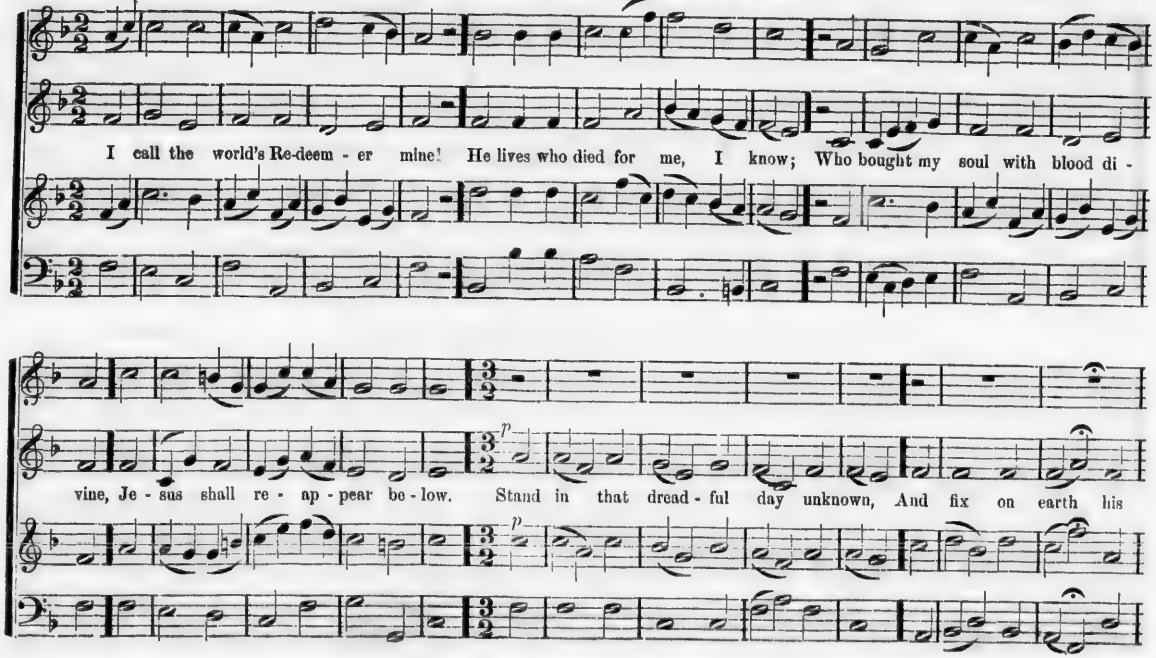
DR. GREENE.

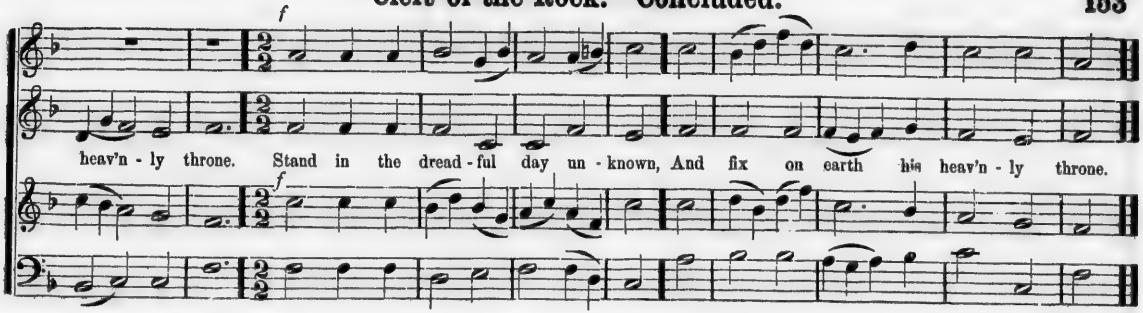
vow'd and wept in vain?

Thou judge of quick and dead, Before whose bar severe, With ho-ly joy, or guilty dread, We all shall soon appear.

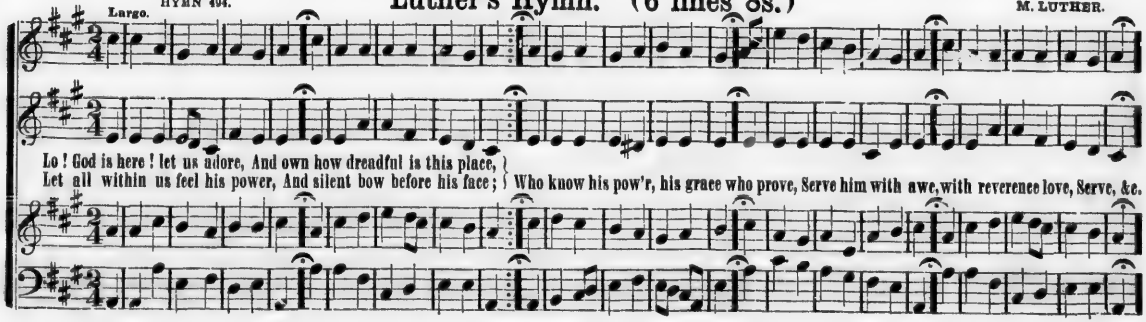
Cleft of the Rock. (6 lines 8s.)

FAWCETT.



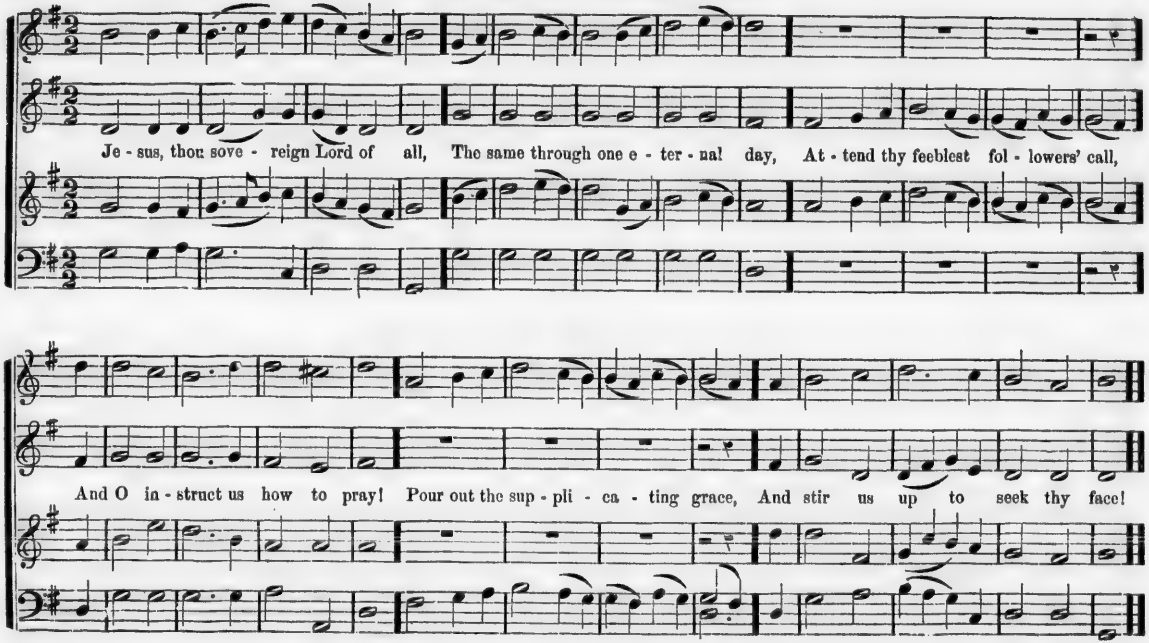


Luther's Hymn. (6 lines 8s.)



HYMN 294.

Admah. (6 lines 8s.)



p

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

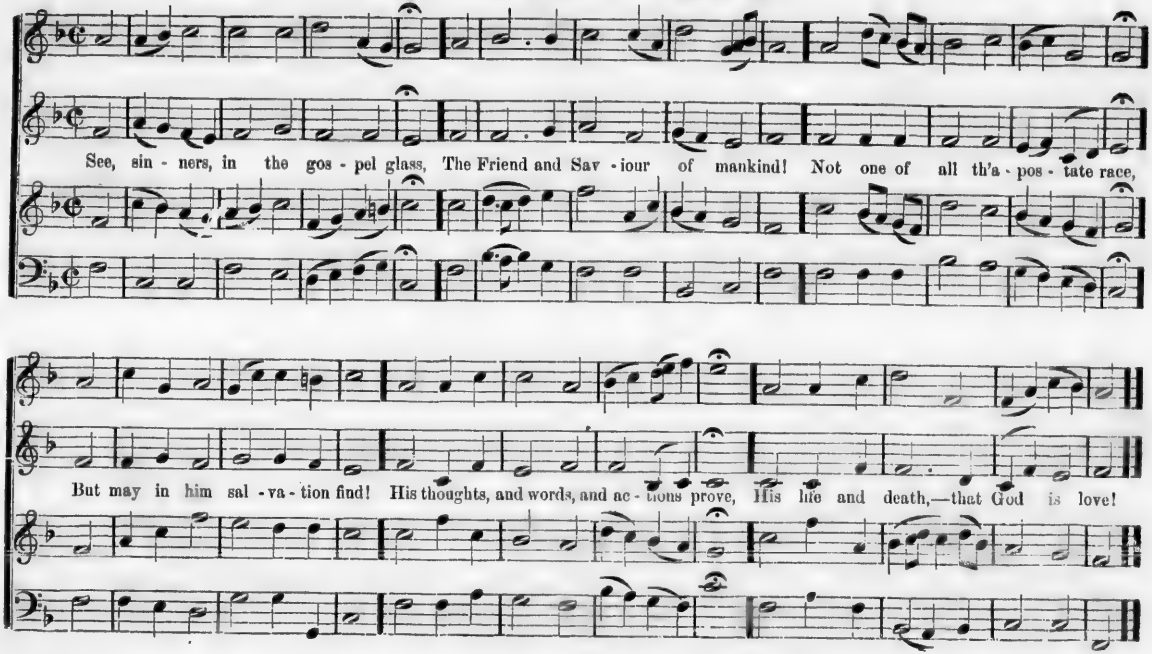
p

f

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

f

Plymouth Dock. (6 lines 8s.)



Terah. (6 lines 8s.)

Sa-viour of all, what hast thou done, What hast thou suf - fer'd on the tree? Why didst thou groan thy mor - tal groan.

O - be - dient un - to death for me? The mys - tery of thy pas - sion show, The end of all thy griefs be - low.

Siloam. (6 lines 8s.)

HAYDN.

Now I have found the ground wherein Sure my soul's an - chor may re - main: The wounds of Je - sus, for my sin

p *f*

Be - fore the world's found - a - tion slain; Whose mer - cy shall un - sha - ken stay, When heaven and earth are fled a - way.

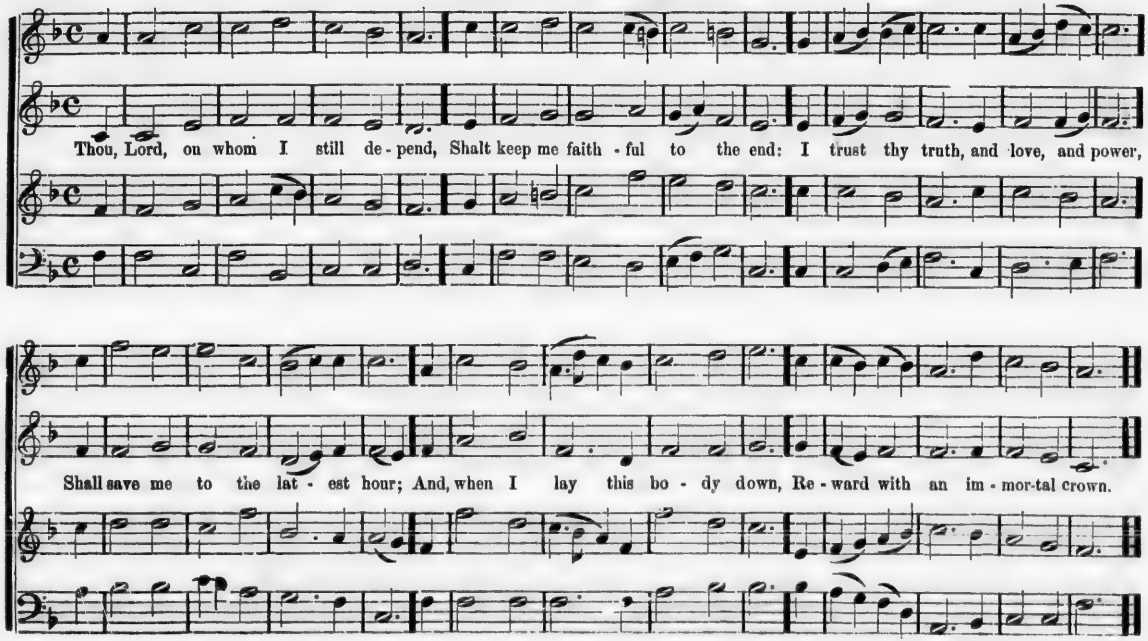
Organ. Voice.

Ex - pand thy wings, ce - les - tial Dove, And, brood-ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.

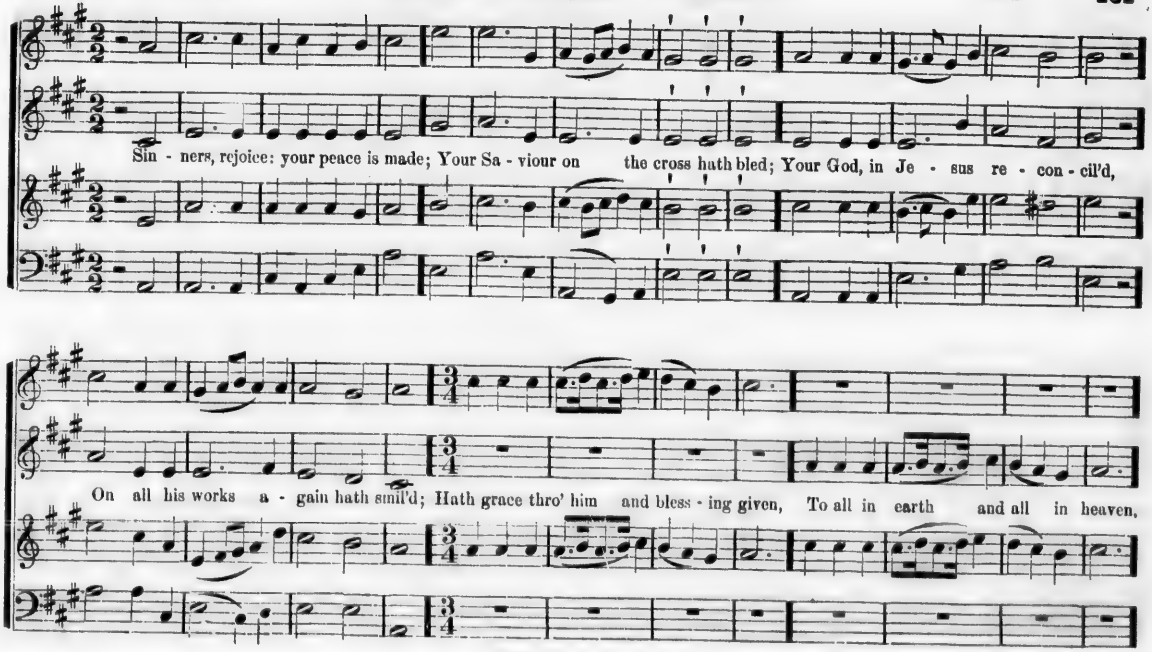
Let there in my dark soul be light; And fill th'il - lus - tra - ted a - byss With glorious beams of end-less bliss.

Eaton. (6 lines 8s.)

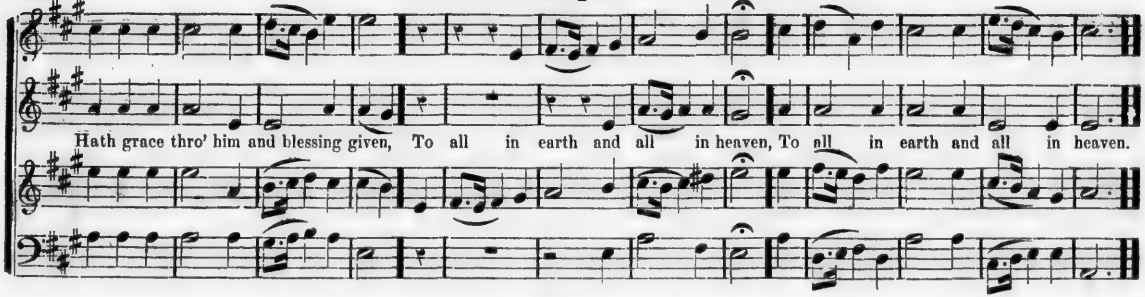
Z. WYVILL.



Peck's Trumpet. (6 lines 8s.)



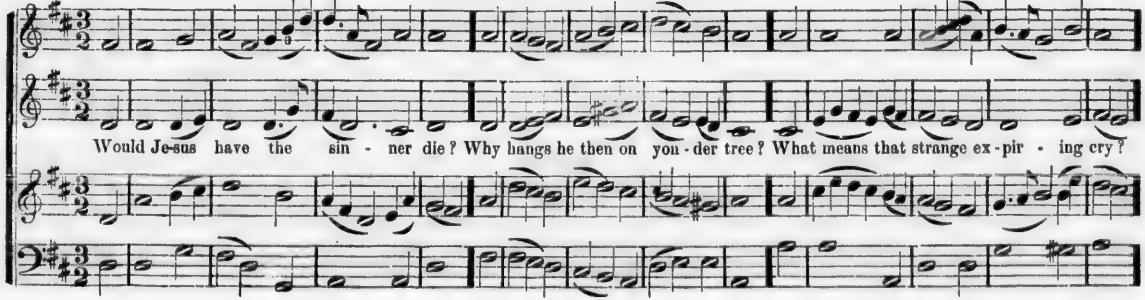
Peck's Trumpet. Concluded.



HYMN 33.

Charity. (6 lines 8s.)

STANLEY & DR. WAINWRIGHT.

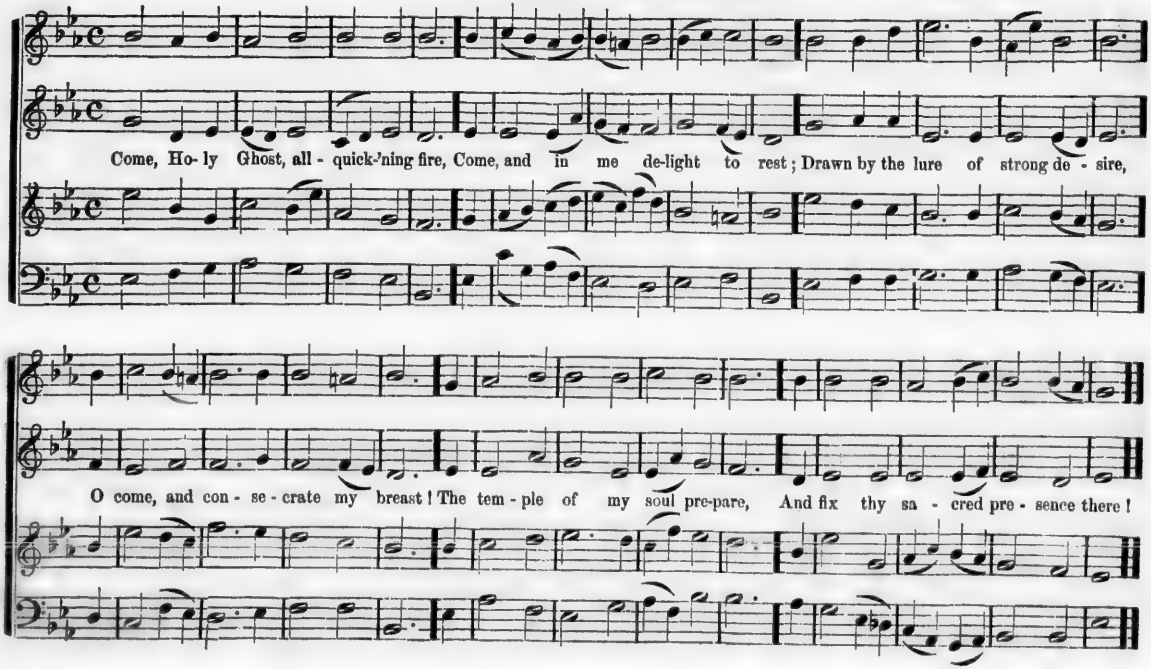


(Sin - ners, he prays for you and me:) "Forgive them, Fa - ther, O for - give, They know not that by

me they live, For - give them, Fa - ther, O for - give, They know not that by me they live."

Ledbury. (6 lines 8s.)

THOMAS CLARK.



Castleton. (6 lines 8s.)

Je - su, thy bound - less love to me No thought can reach, no tongue de - clare; O knit my thank - ful heart to thee,

And reign without a ri - val there! Thine whol - ly, thine a - lone, I am; Be thou a - lone my con - stant flame!

Barrett. (6 lines 8s.)

Con Spirito.

p

Would Je - sus have the sinner die? Why hangs he then on yon-der tree? What means that strange ex - pir - ing cry? (Sinners, he

f *m* *f*

prays for you and me:) "Forgive them, Father, O forgive: They know not that by me they live!" They know not that by me, &c.

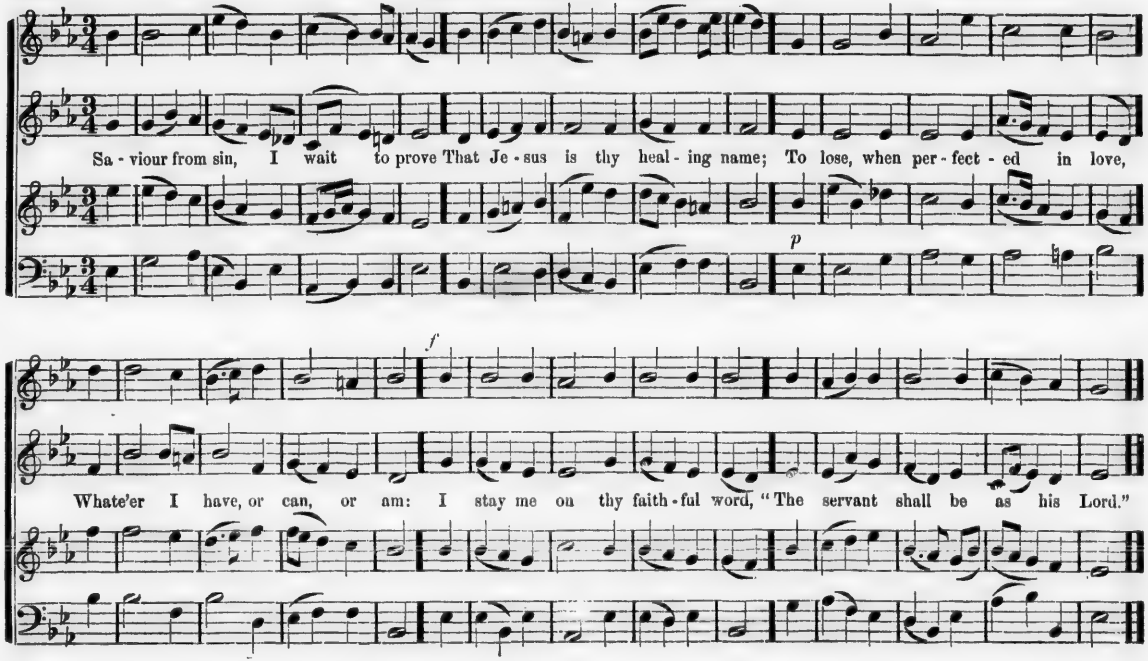
f *m*

Zalmonah. (6 lines 8s.)

Watch'd by the world's ma - lignant eye, Who load us with reproach and shame, As servants of the Lord Most High, As

zeal-ous for his glo - rious name, We ought in all his paths to move, With ho - ly fear and hum - ble love.

Whitsuntide. (6 lines 8s.)



Simeon's Joy. (6 lines 8s.)

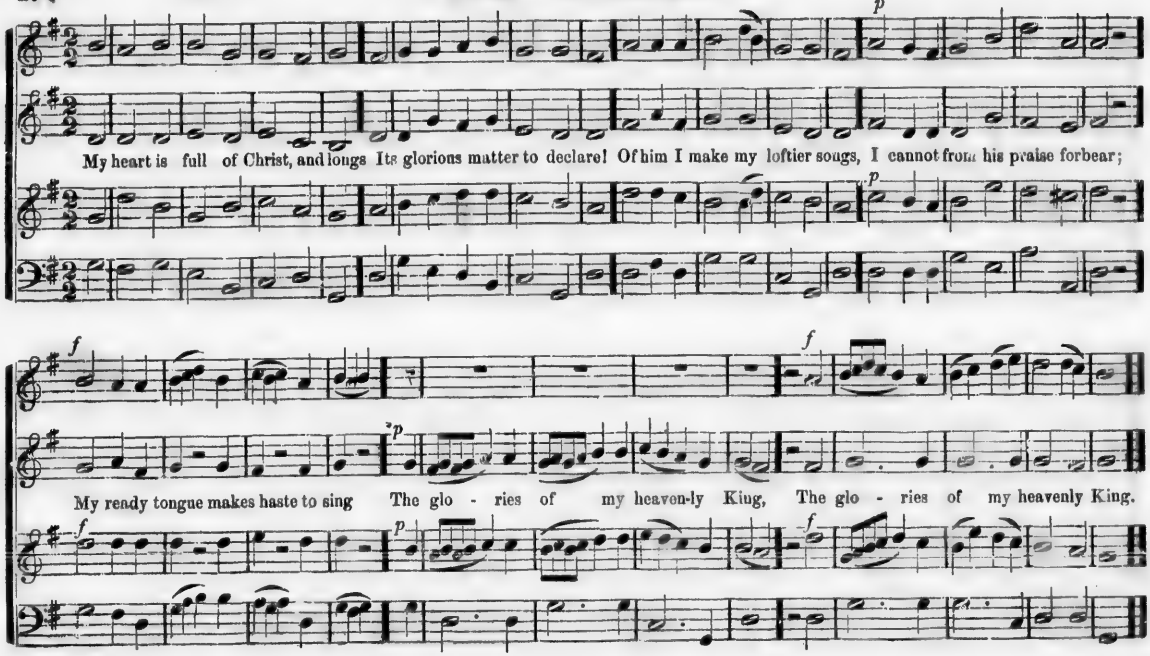
Mes - si- ah, joy of ev - ery heart, Thou, thou the King of glo - ry art, The Fa- ther's ev - er - last - ing Son,

on thee de-pend,

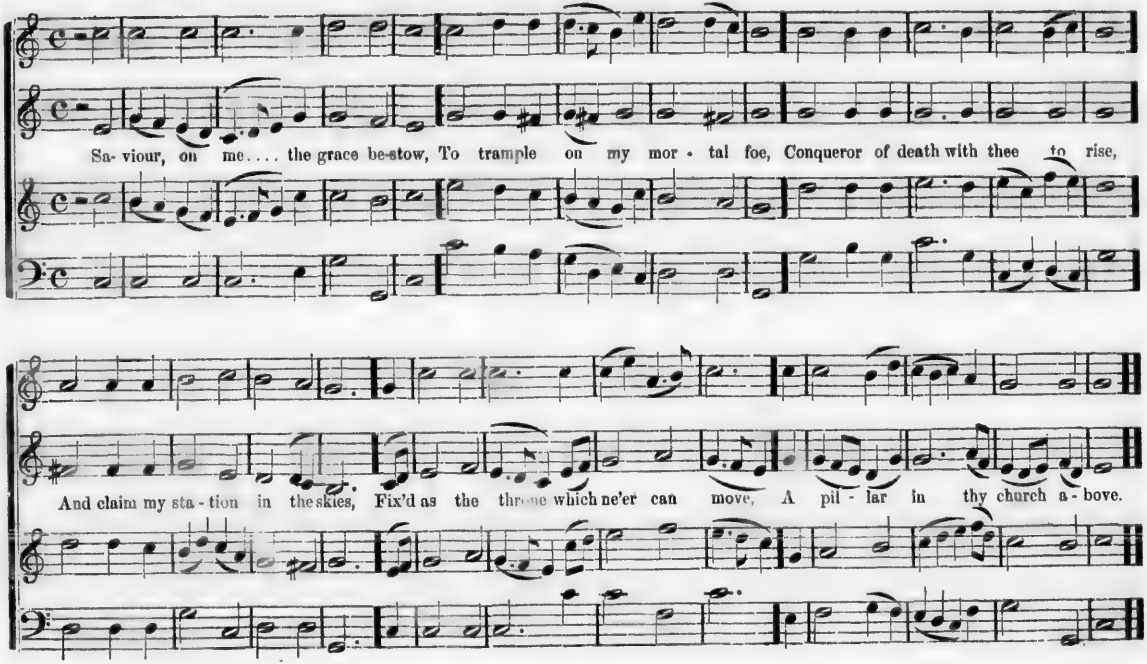
Thee it de-lights thy Church to own; For all our hopes on thee de-pend, Whose glo- rious mer - cies nev - er end.

For all our hopes on thee depend,

Love. (6 lines 8s.)

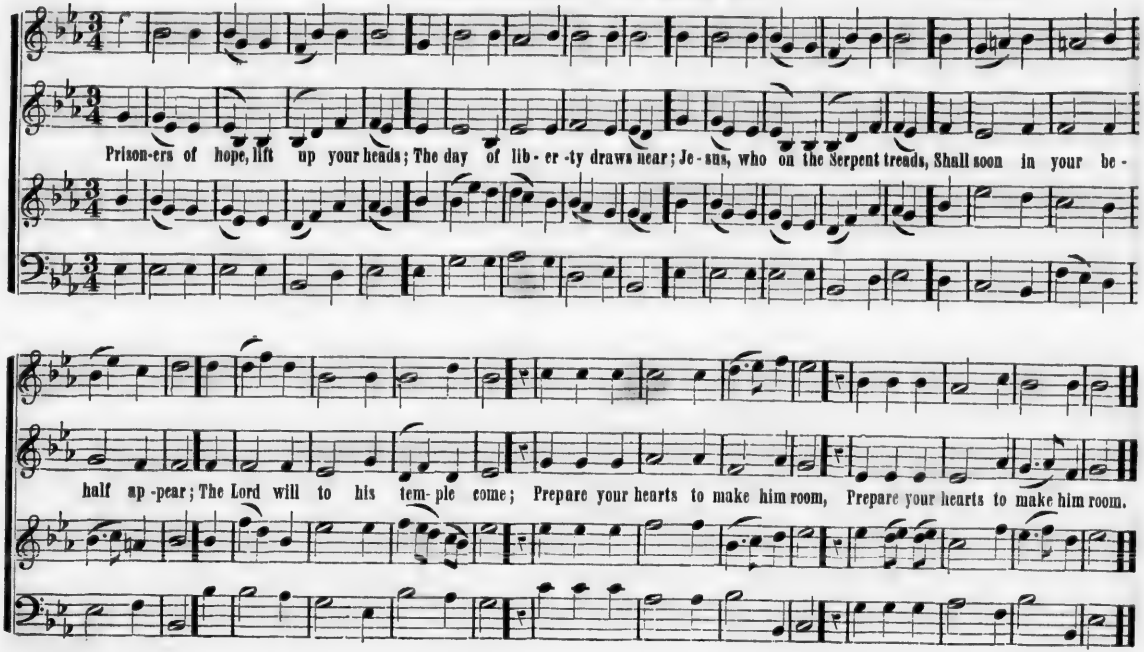


Madrid. (6 lines 8s.)



Zauberflöte. (6 lines 8s.)

MOZART.



Brighton. (6 lines 8s.)

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

Monmouth. (6 lines 8s.)

G. DAVIS.

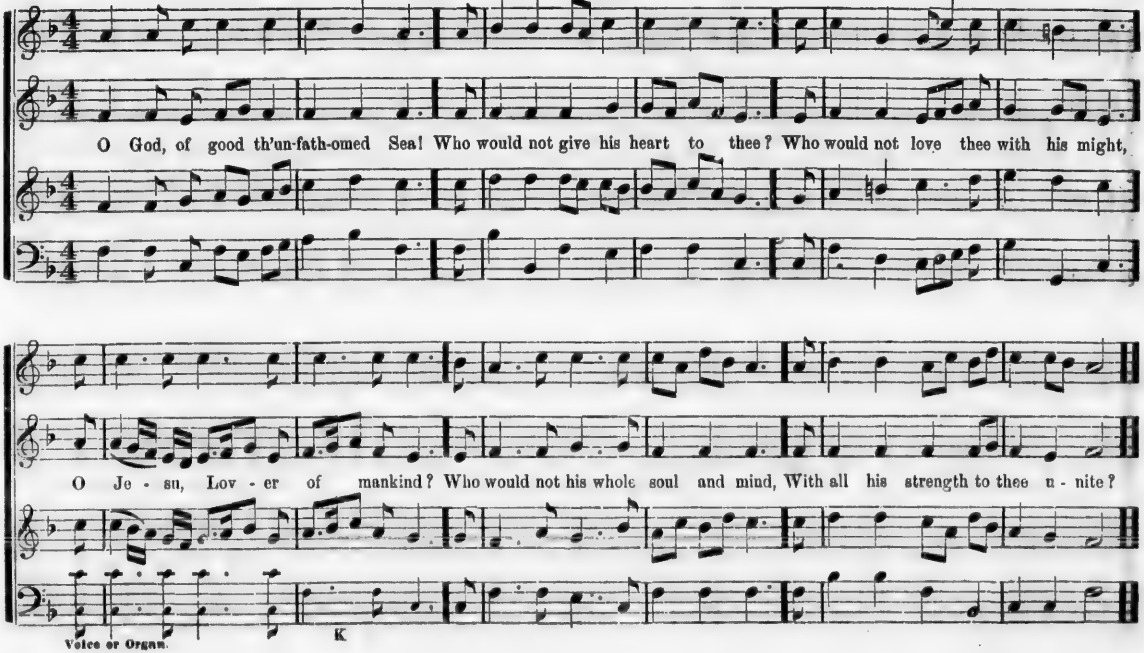
p

Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou

Organ.

hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.

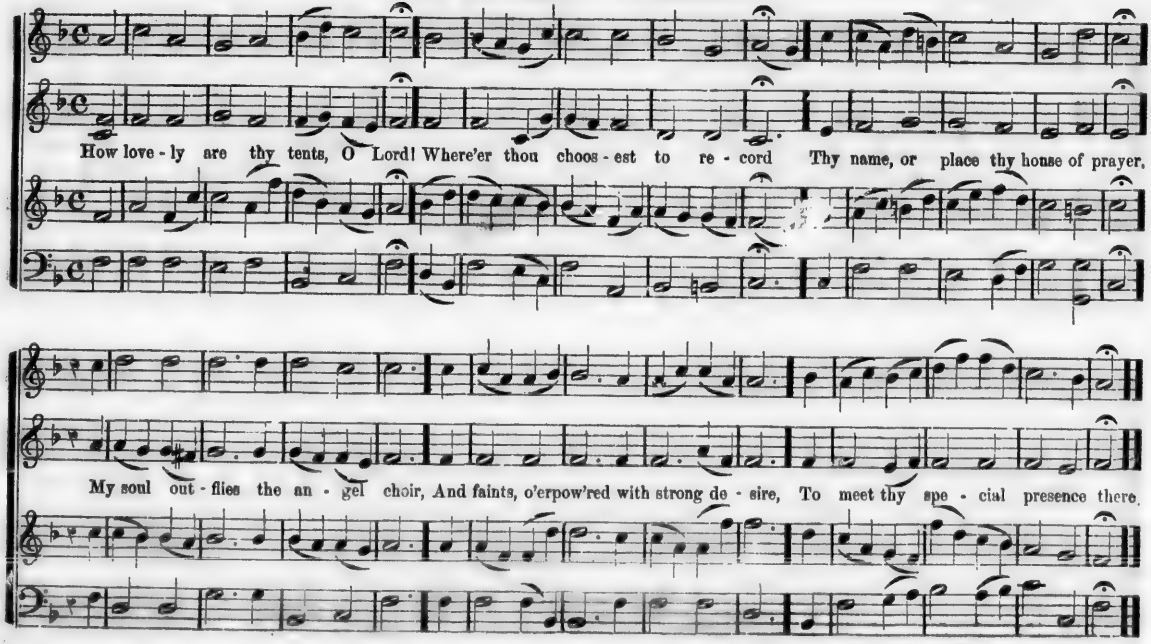
Voce.


O God, of good th'un-fath-omed Sea! Who would not give his heart to thee? Who would not love thee with his might,
O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength to thee u - nite?
Voice or Organ.
K

HYMN 574.

Martin's Lane. (6 lines 8s.)

DR. ARNE.



O Je - su, source of calm re-pose, Thy like nor man nor an-gel knows; Fair-est among ten thou - sand fair!

E'en those whom death's sad fetters bound,

E'en those whom death's sad fet - ters . . . bound, Whom thick - est darkness com - pass'd round, Find light and life if thou ap-pear.

E'en those whom death's sad fetters bound, Organ

Voice.

Jackson's Hymn. (6 lines 8s.)

PETTIT.

I'll praise my Maker while I've breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs! My days of praise shall ne'er be past,
While life, and thought, and

Organ.

being last, Or im - mor- tal-i-ty endures, My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.

Voice Org. Voice. Org. Voice.

Didsbury. (6 lines 8s.)

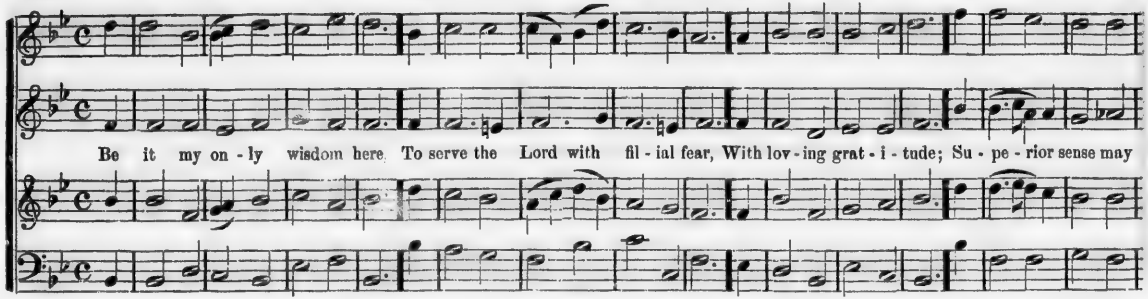
How love - ly are thy tents, O Lord! Where'er thou choosest to re - cord Thy name, or place thy house of prayer.

My soul outflies the an - gel choir, And faints, o'erpow'red with strong de - sire, To meet thy spe - cial pre - sence there.

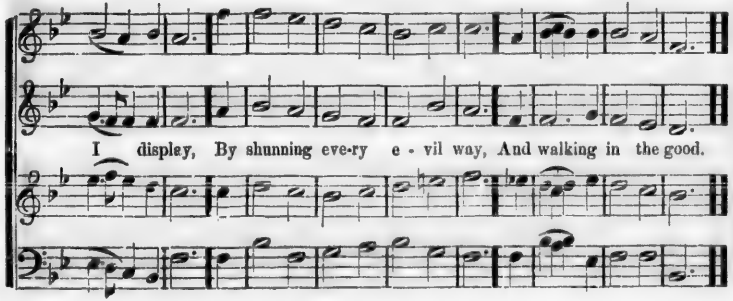
HYMN 320.

Harwood's. (4 8s & 2 6s.)

E. HARWOOD, 1760.

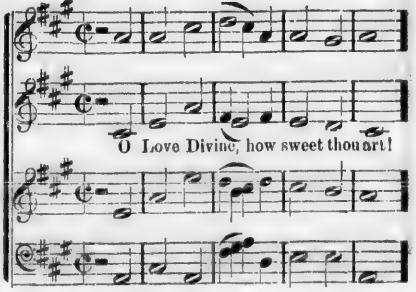


HYMN 147.



St. John's. 4 8s & 2 6s.

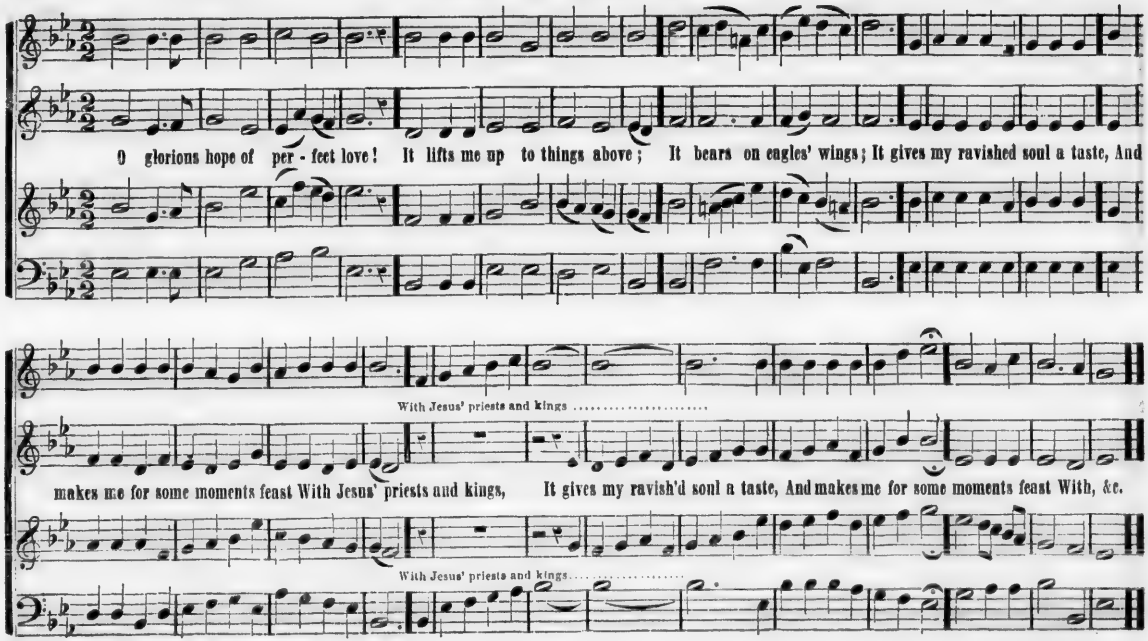
LEACH.



When shall I find my will-ing heart All ta - - ken up by thee? I thirst, I faint, I die to prove

The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!

Praise. (4 8s & 2 6s.)



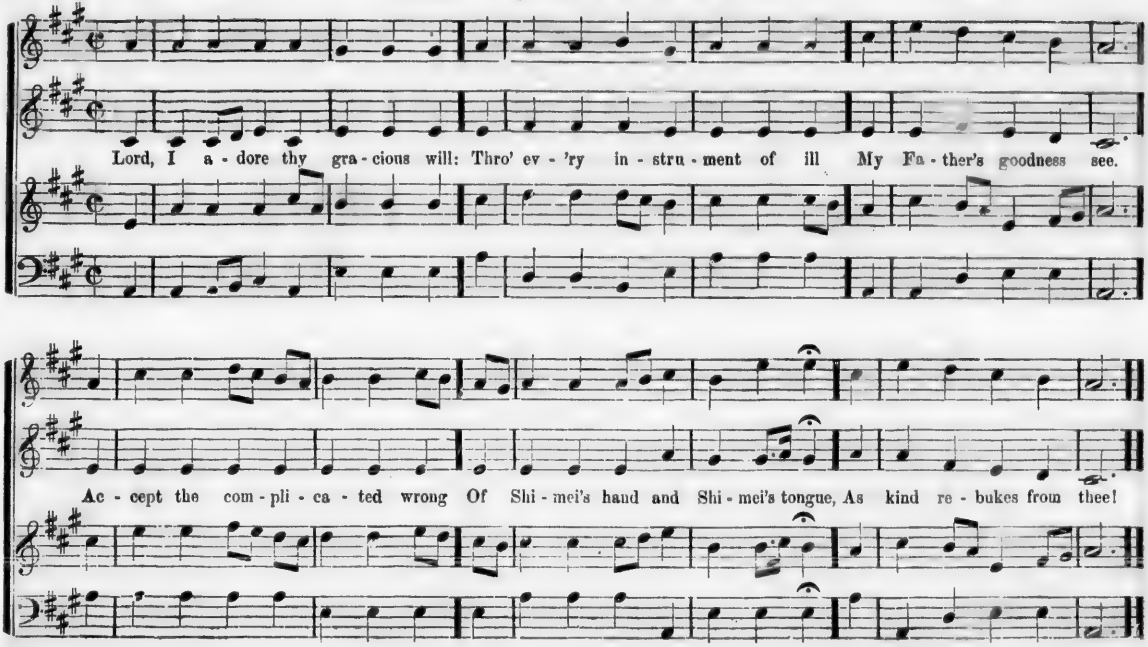
How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest! When war's and

p *f*

tu - mult's waves run high, Un-mov'd a-bove, Unmov'd above the storm.. they lie, They lodge, they lodge in Je - su's breast.

p *f*

Willowby. (4 8s & 2 6s.)



Ariel. (4 8s & 2 6s.)

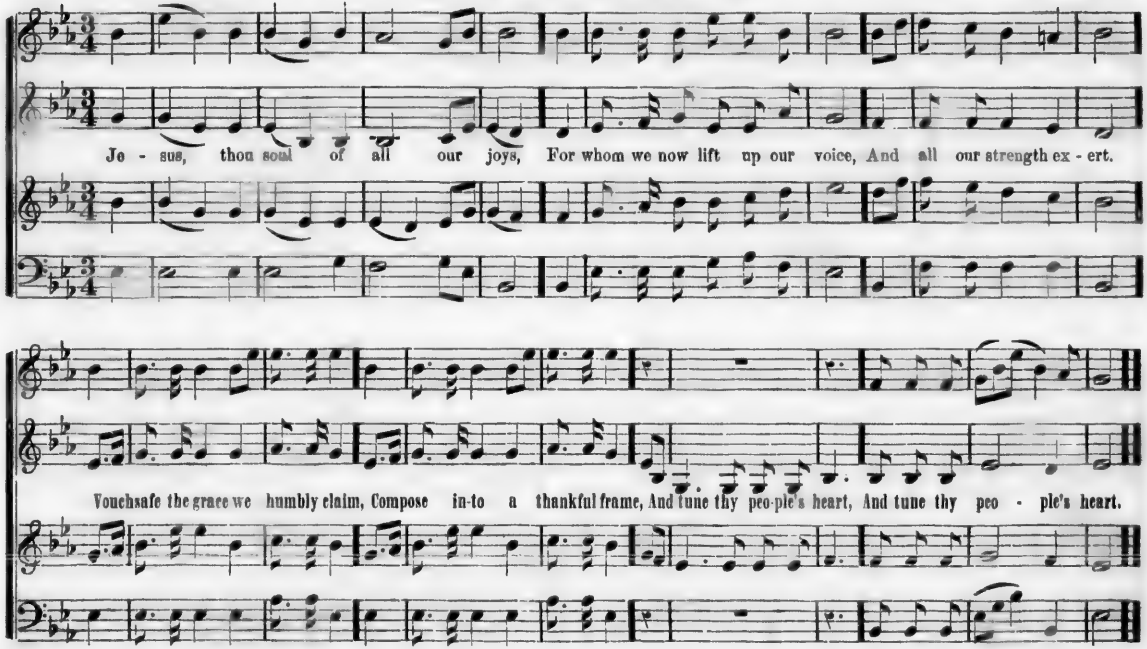
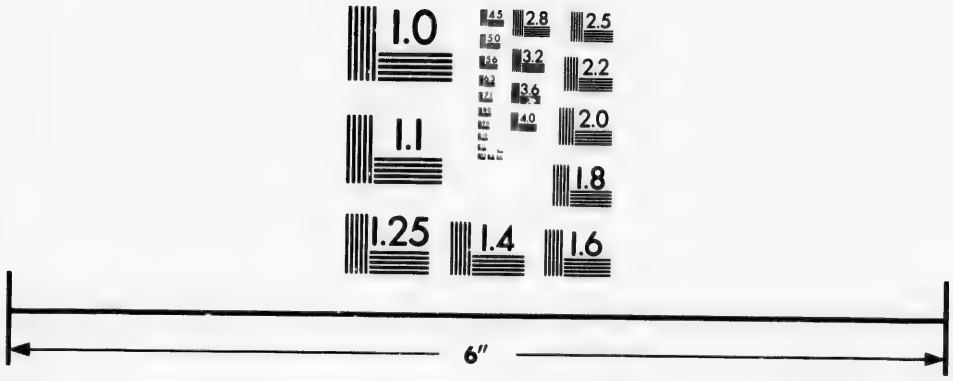


IMAGE EVALUATION
TEST TARGET (MT-3)



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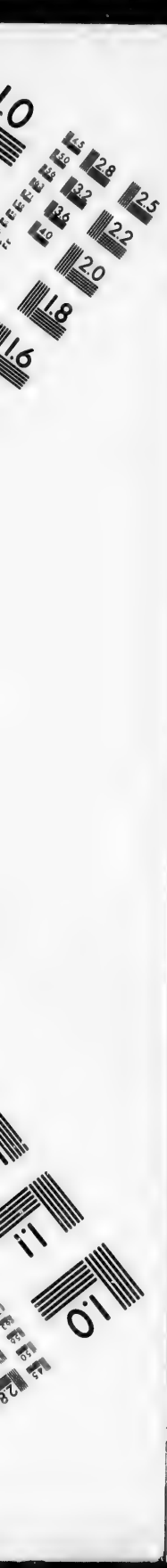
WEBSTER, N.Y. 14580
(716) 872-4503


1.0
1.1
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3.2
3.6
4.0
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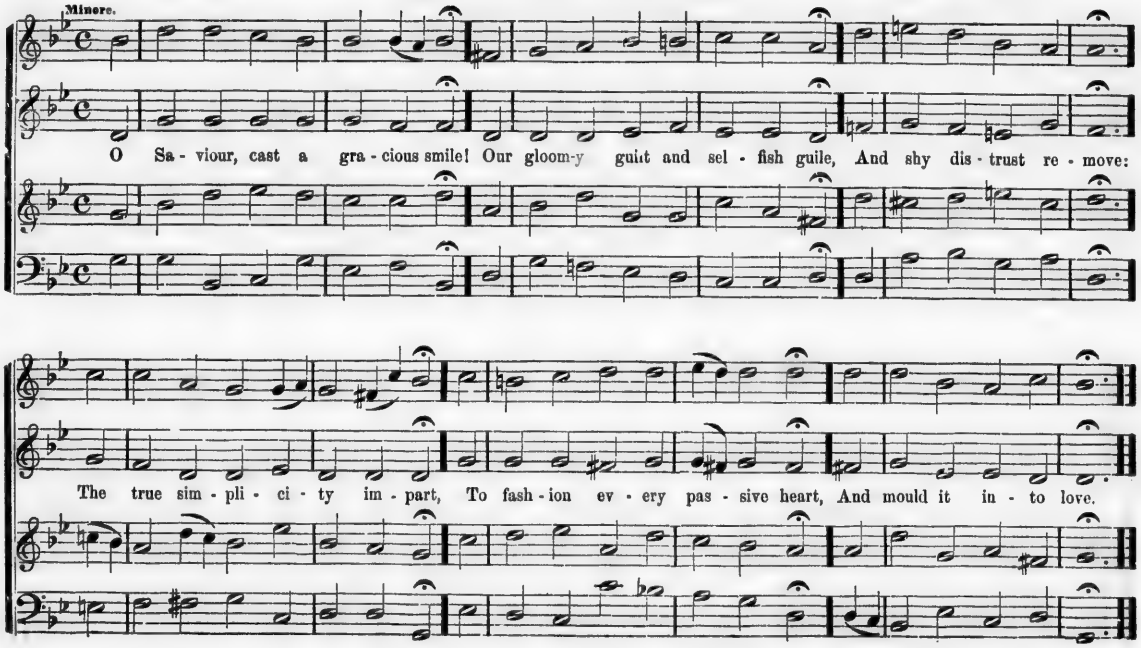
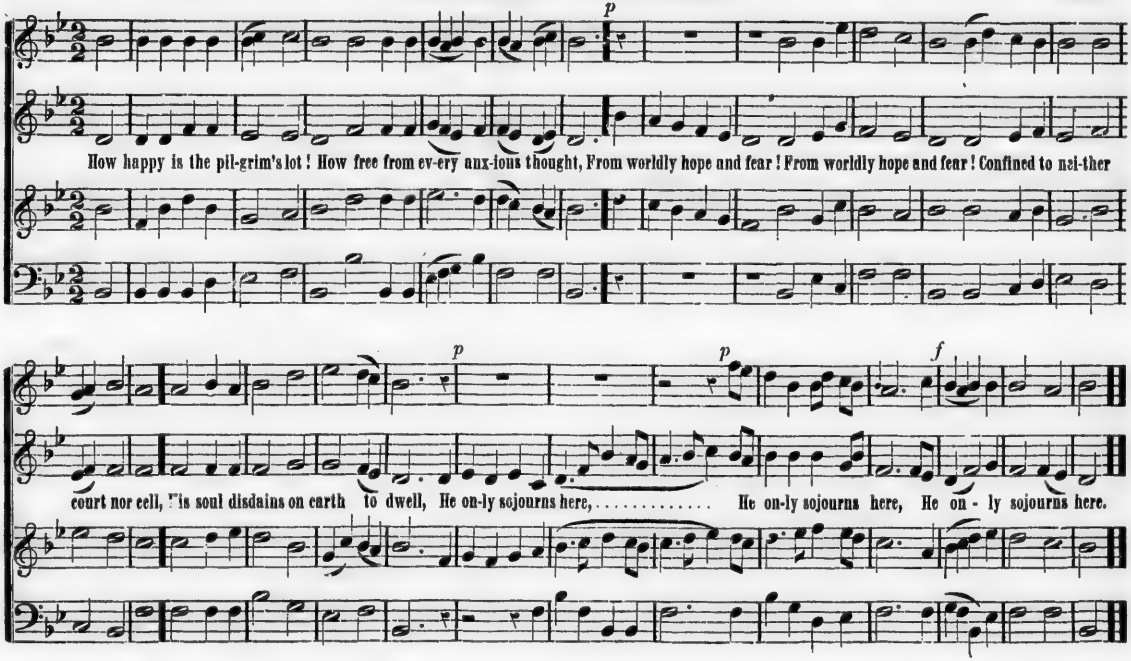
Latrobe. (4 8s & 2 6s.)

REV. C. I. LA TROBE, 1805.




p
How happy is the pil-grim's lot! How free from ev-ery anx-ious thought, From worldly hope and fear! From worldly hope and fear! Confined to nei-ther
p
p
f
court nor cell, 'tis soul disdains on earth to dwell, He on-ly sojourns here, ... He on-ly sojourns here, He on - ly sojourns here.

HYMN 641.

Warsaw. (4 6s & 2 8s.)

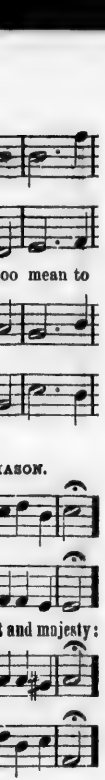
Join all the glorious names Of wis-dom, love, and power, That ever mor - tals knew, That angels ev - er bore; All are too mean to speak his worth, Too mean to set our Saviour forth.

HYMN 569.

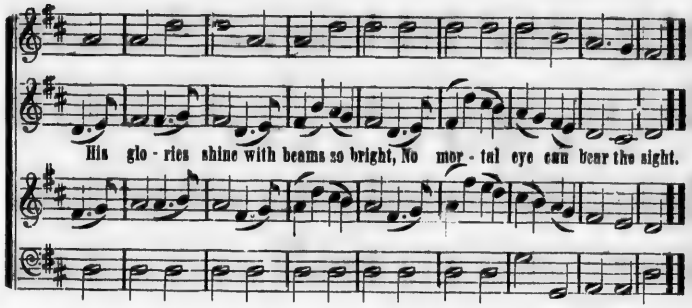
Haddam. (4 6s & 2 8s.)

L. MASON.

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:

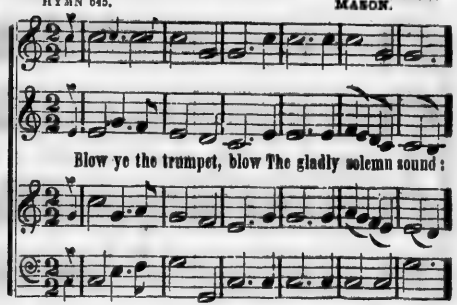


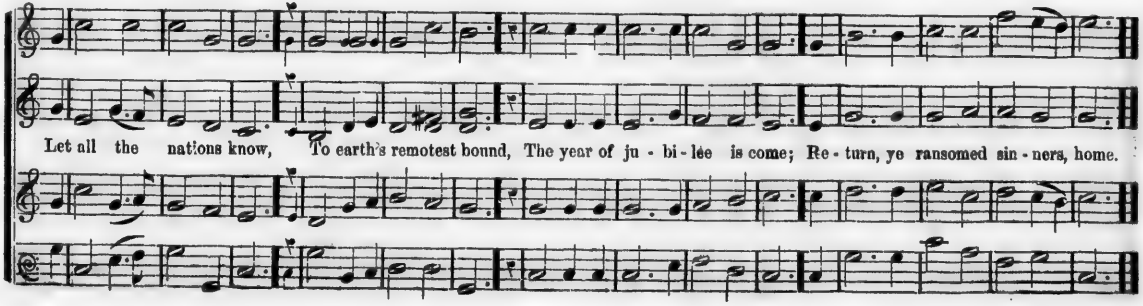
Haddam. Concluded.



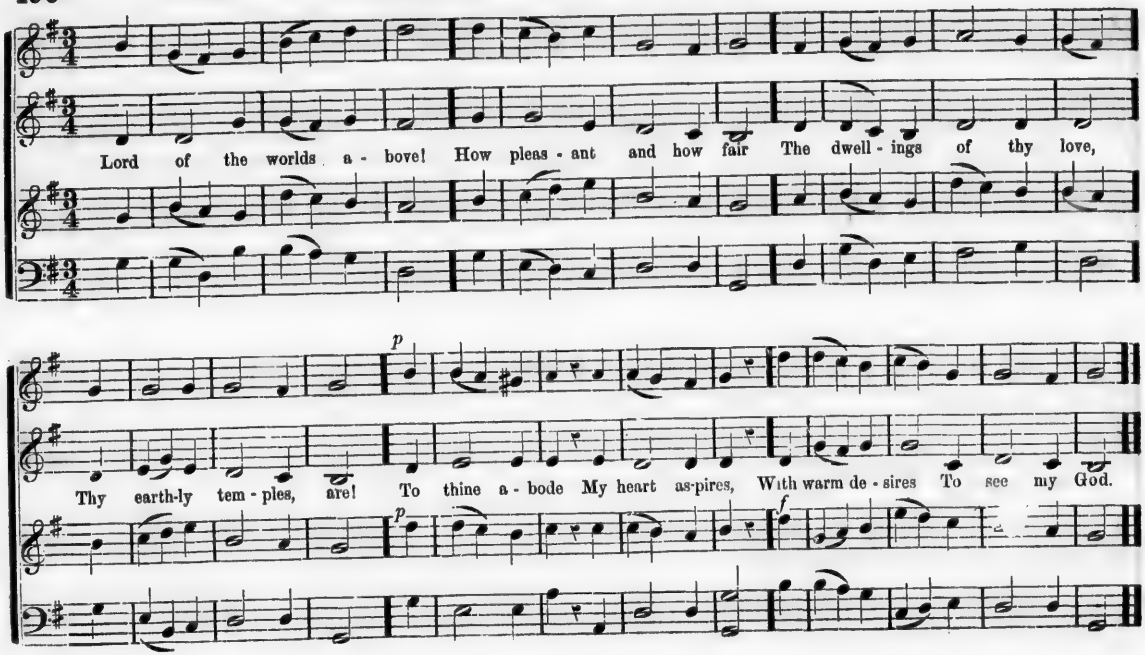
Murray. (4 6s & 2 8s.) 189

HYMN 645. MASON.

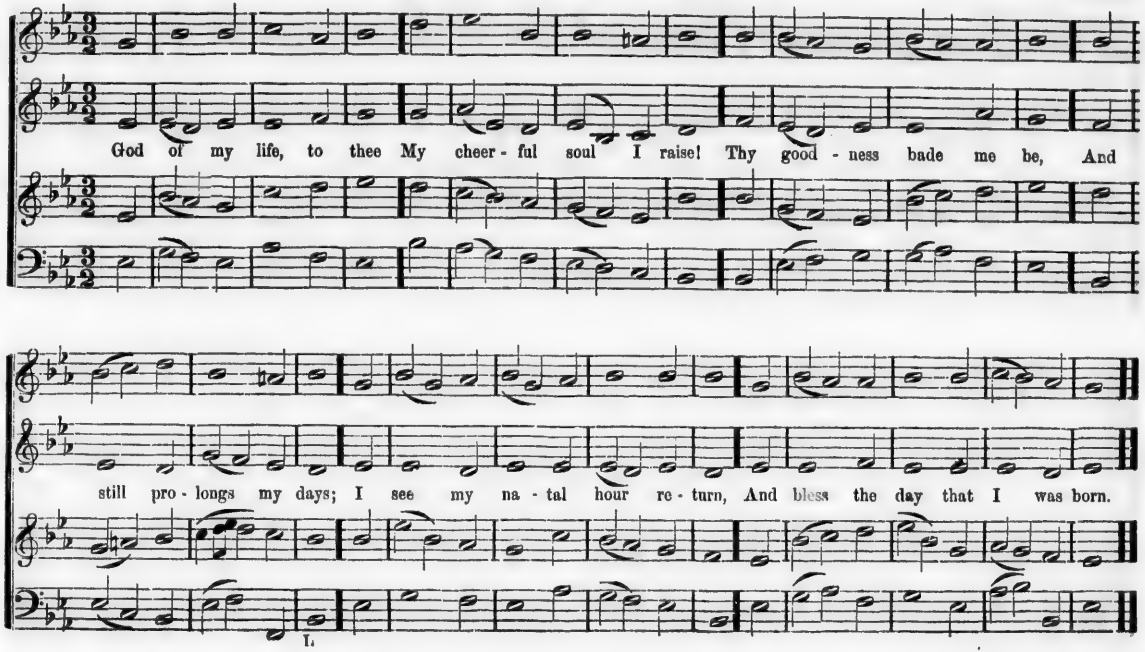




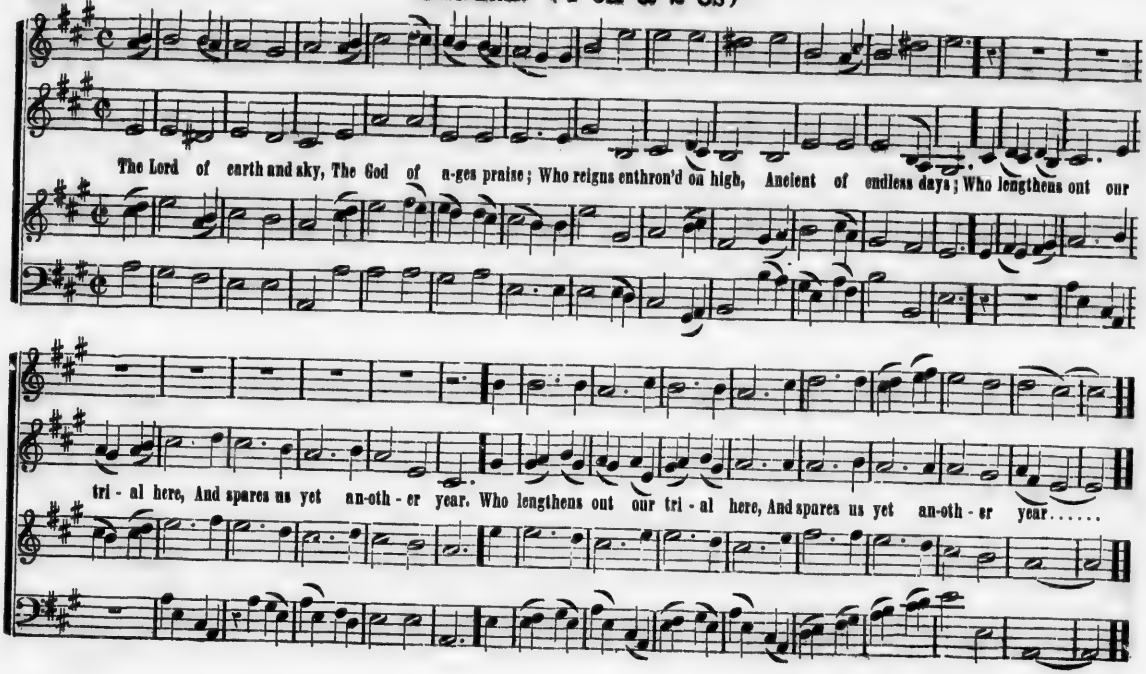
Remembrance. (4 6s & 2 8s.)



St. Swithin. (4 6s & 2 8s.)



Lutman. (4 6s. & 2 8s)



Dunstable. (4 6s & 2 8s.)

Let earth and heaven a - gree, An - gels and men be joined, To cel-e - brate with me The Saviour of mankind; T'a-

T'a - dore the all - a - toning Lamb, the all a - ton-ing Lamb. of Je - sus', &c.

dore the all - a- toning Lamb, T'a-dore the all-a - ton - ing Lamb, And bless the sound of Je - sus' name, And bless the sound of Jesus' name.

T'a - dore the all - a - toning Lamb, T'a - dore the all a - ton-ing Lamb,

HYMN 539.

Burnham. (4 6s & 2 8s.)

T. CLARK.

Lord, we thy will o - bey, And in thy pleasure rest; We, on - ly we, can say, "Whatev - er is, is best;" Joy - ful to

p

p

Organ.

Voice.

Joy - ful to meet, &c.

meet, will - ing to part, Joy - ful to meet, will - ing to part, Convinced, convinced we still are one in heart.

Joy - ful to meet, &c.

Reward. (4 6s & 2 8s.)

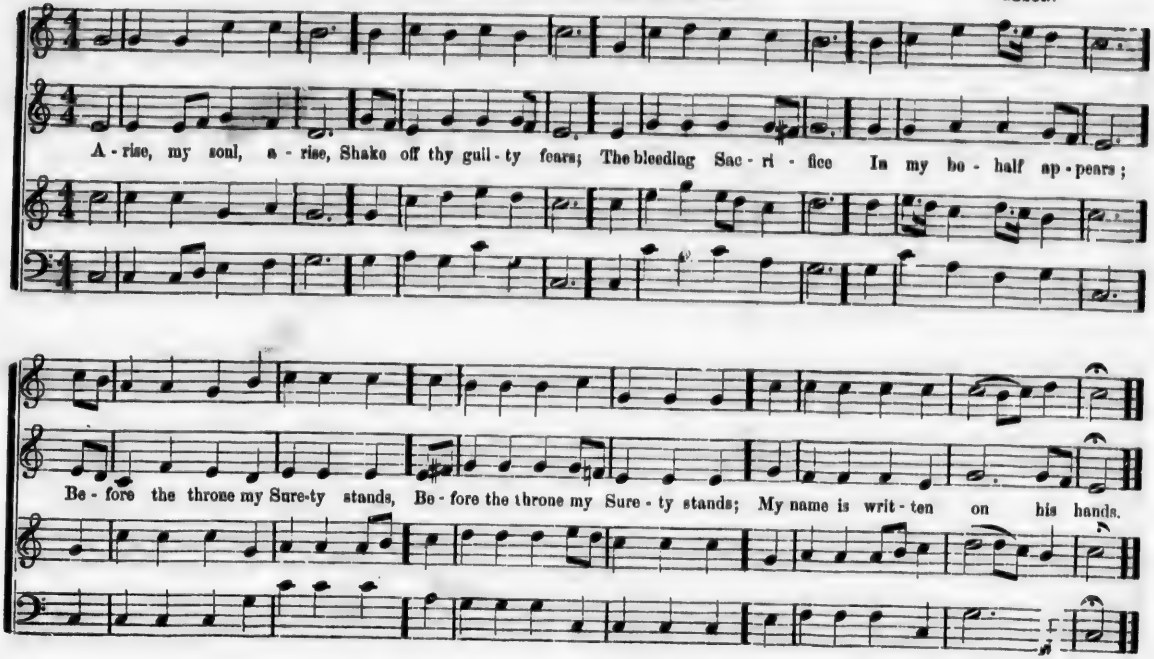
Lord, we thy will o - bey, And in thy pleas - ure rest; We, on - ly we, can say, "Whatev - er is, is best;"

Vivace.

Joy - ful to meet, will - ing to part, Con - vinced we still are one in heart, Con - vinced we still are one in heart.

Lenox. (4 6s & 2 8s.)

EDSON.



Majesty. (4 6s & 2 8s.)

Oil in your ves - - sels

Ye virgin souls, arise, With all the dead awake! Un-to sal-va-tion wise, Oil in your vessels take, Oil in..... your ves - sels

Oil in your ves - - sels

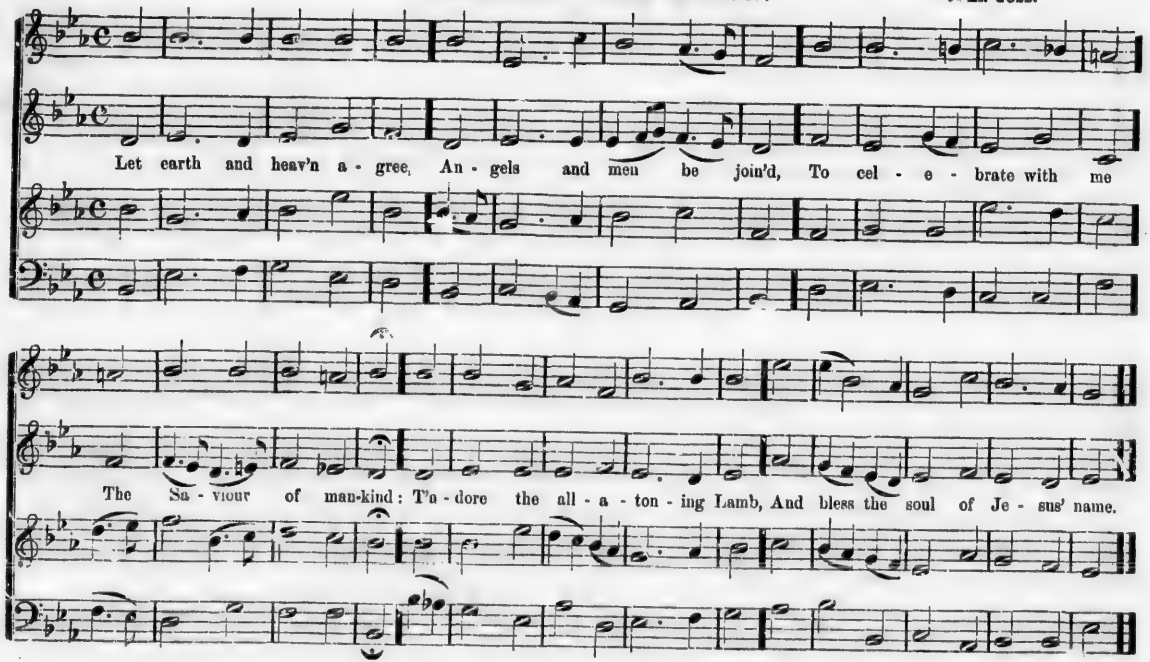
p *f*

take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" "Behold the heavenly, &c.

p *f*

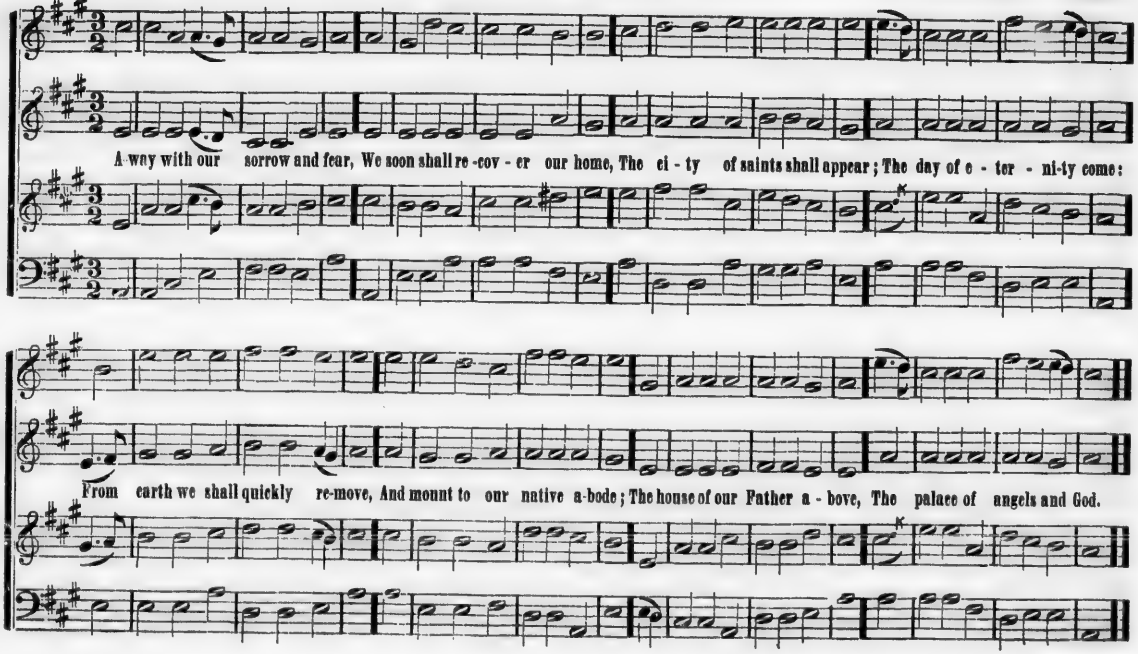
Waterstock. (4 6s & 2 8s.)

JOHN GOSS.

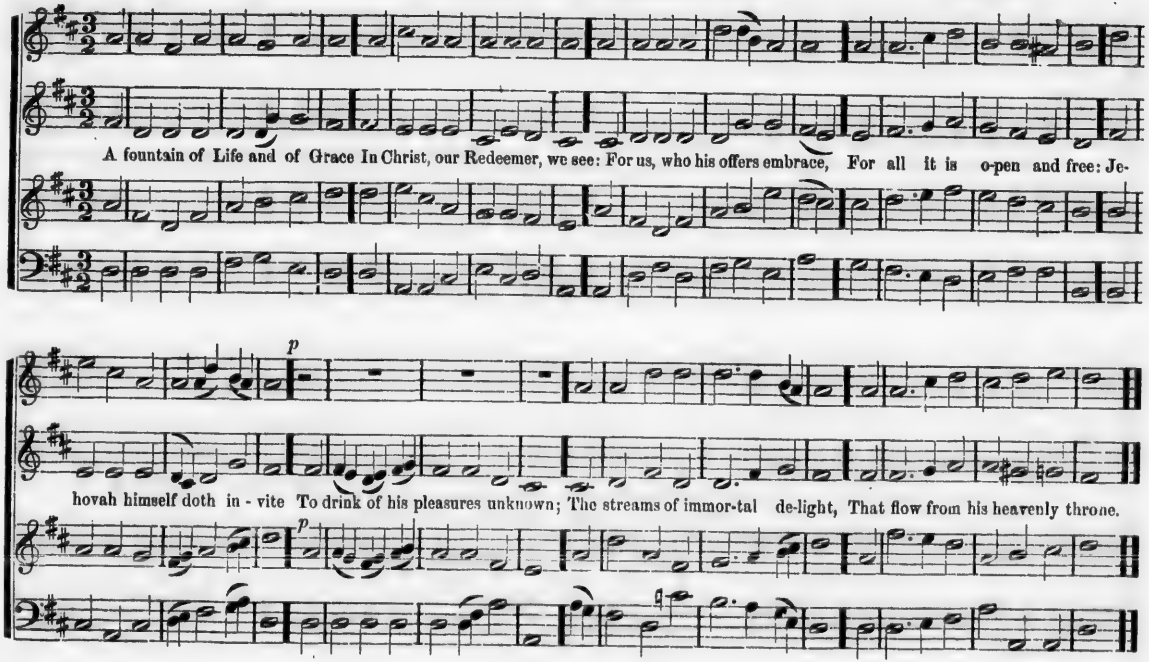


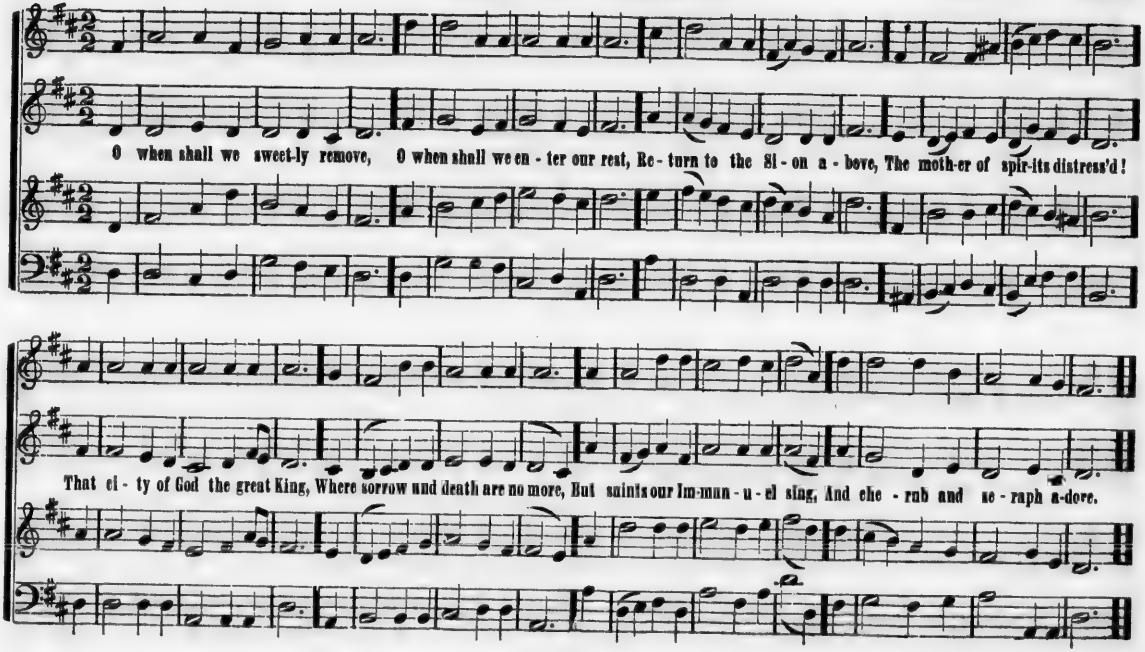
Albion. (8 lines 8s.)

Old English Melody.

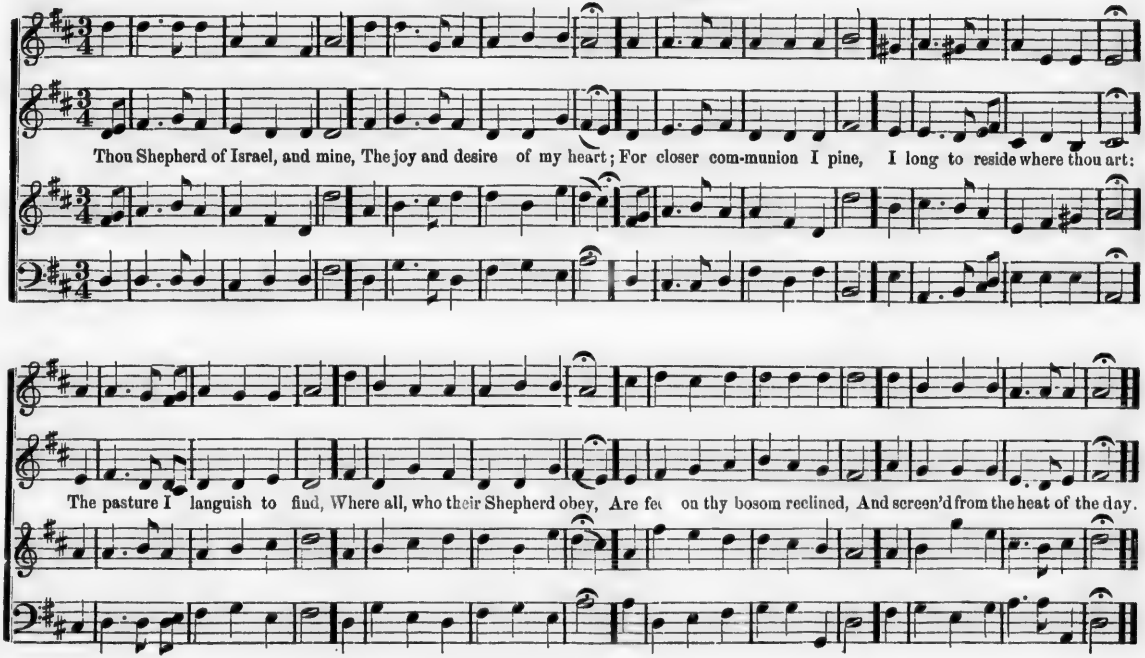


Prescott. (8 lines 8s.)




O when shall we sweet-ly remove, O when shall we en - ter our rest, Re - turn to the Si - on a - bove, The moth-er of spir-its distress'd!
That ci - ty of God the great King, Where sorrow and death are no more, But saints our Im-man - u - el sing, And che - rub and se - raph a-dore.

Israel. (8 lines 8s.)

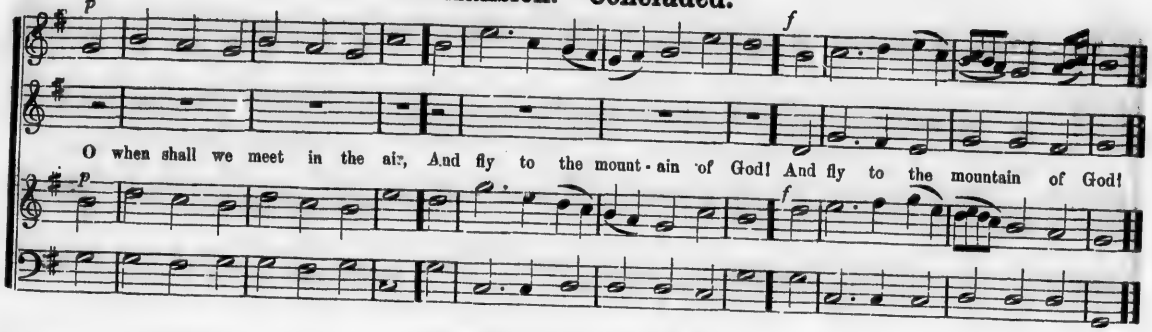


Mansion. (8 lines 8s.)

I long to be-hold him ar-ray'd, With glo-ry and light from a-bove, The King in his beau-ty displayed,

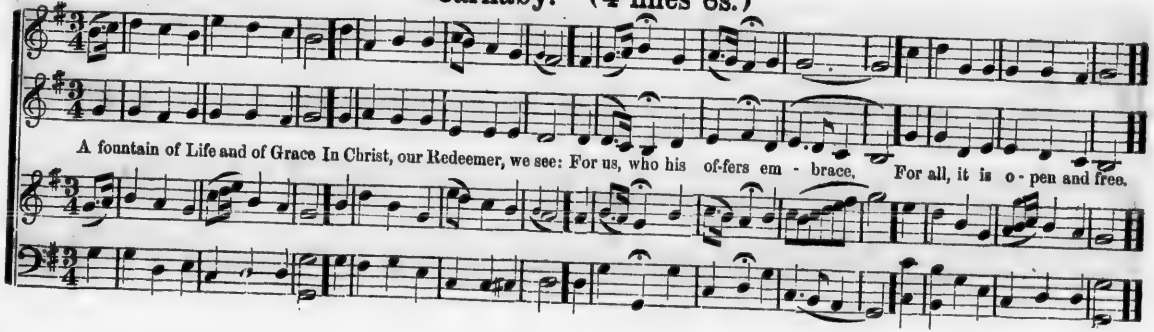
His beau-ty of ho-li-est love: I lan-guish and sigh to be there, Where Je-sus hath fixed his a-bode;

Mansion. Concluded.



HYMN 79.

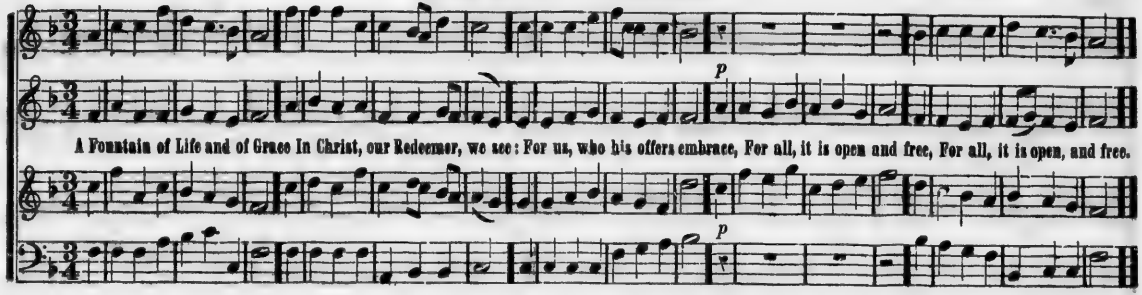
Carnaby. (4 lines 8s.)



HYMN 79.

Hythe. (4 lines 8s.)

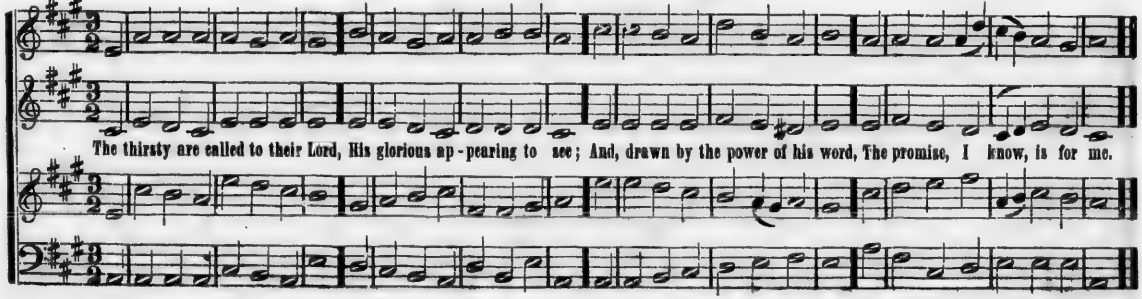
FAWCETT.



HYMN 78.

David. (4 lines 8s.)

HANDEL.



HYMN 77.

Goshen. (4 lines 8s.)

The Church in her mi - li - tant state Is weary, and cannot forbear; The saints in an a - go - ny wait To see him a-gain in the air.

p *f*

HYMN 60.

Calcutta. (8s, 7s & 4s.)

T. CLARK.

Lo! He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph

of his train: Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign, God appears on earth to reign, God appears on

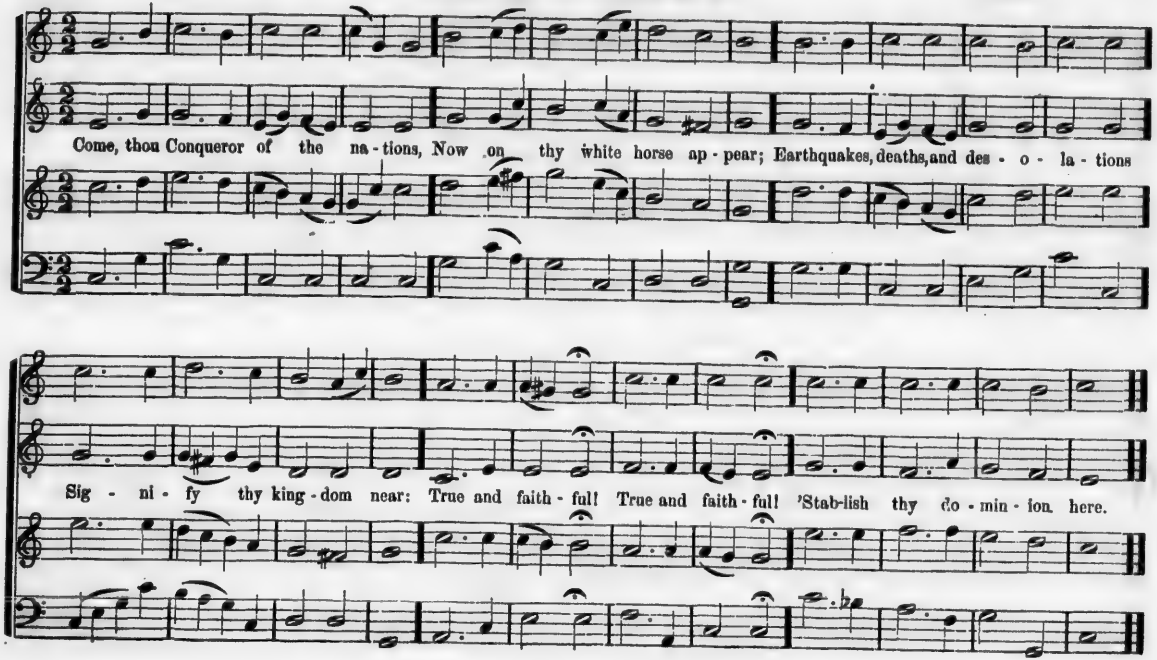
earth to reign, God appears on earth to reign, God ap-pears on earth to reign, God ap-pears on earth to reign.

earth to reign.

HYMN 691.

Calvary. (8s, 7s & 4.)

STANLEY.

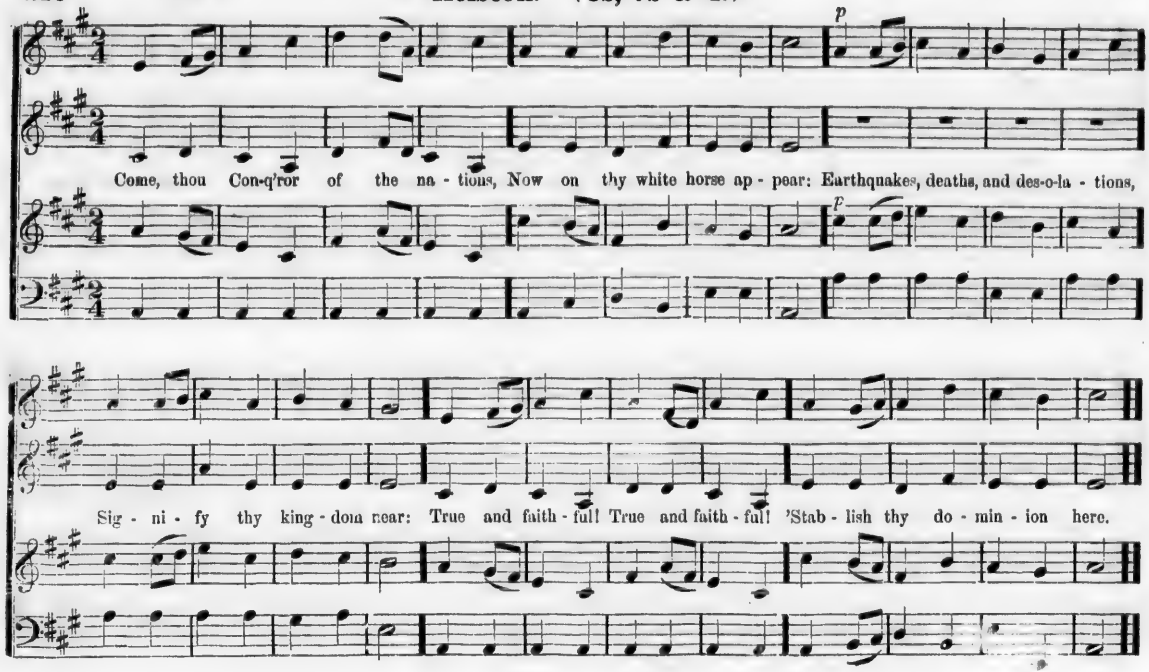


Church Street. (8s, 7s & 4.)

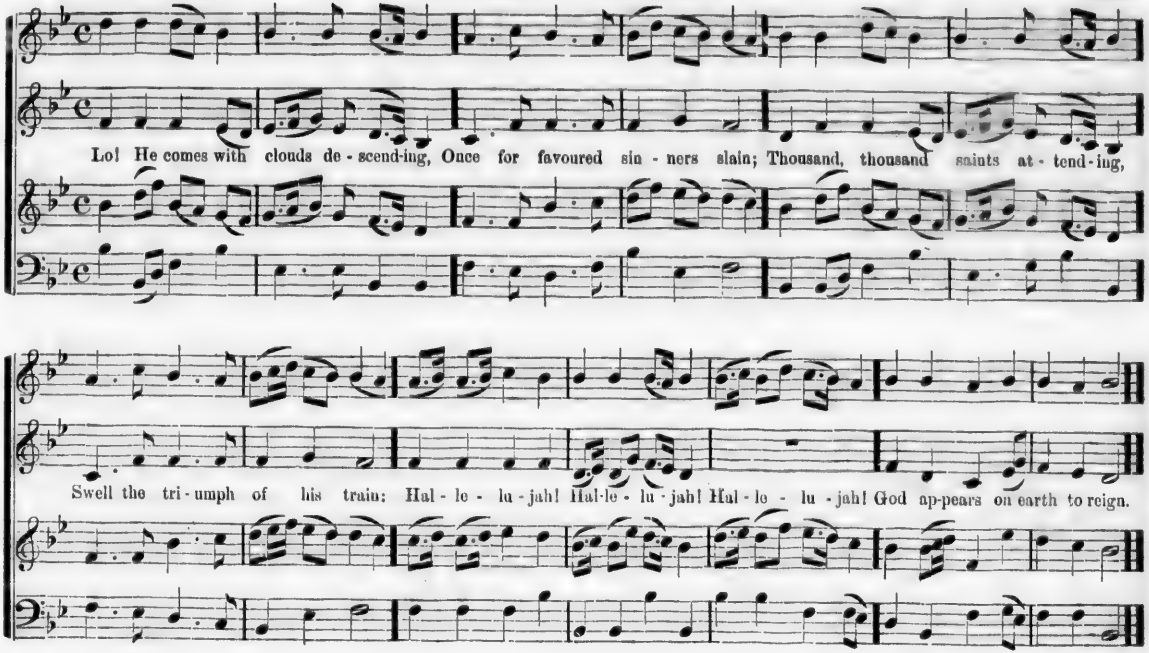
{ Lift your heads, ye friends of Je - sus, Partners in his sufferings here;
{ Christ, to all be-liev - ers precious, Lord of lords, shall soon ap-pear: } Mark the tokens, Mark the to - kens Of his heavenly

king - dom near: Mark the to - kens, Mark the to-kens Of his heavenly kingdom near, Of his heavenly kingdom near!

Helston. (8s, 7s & 4.)



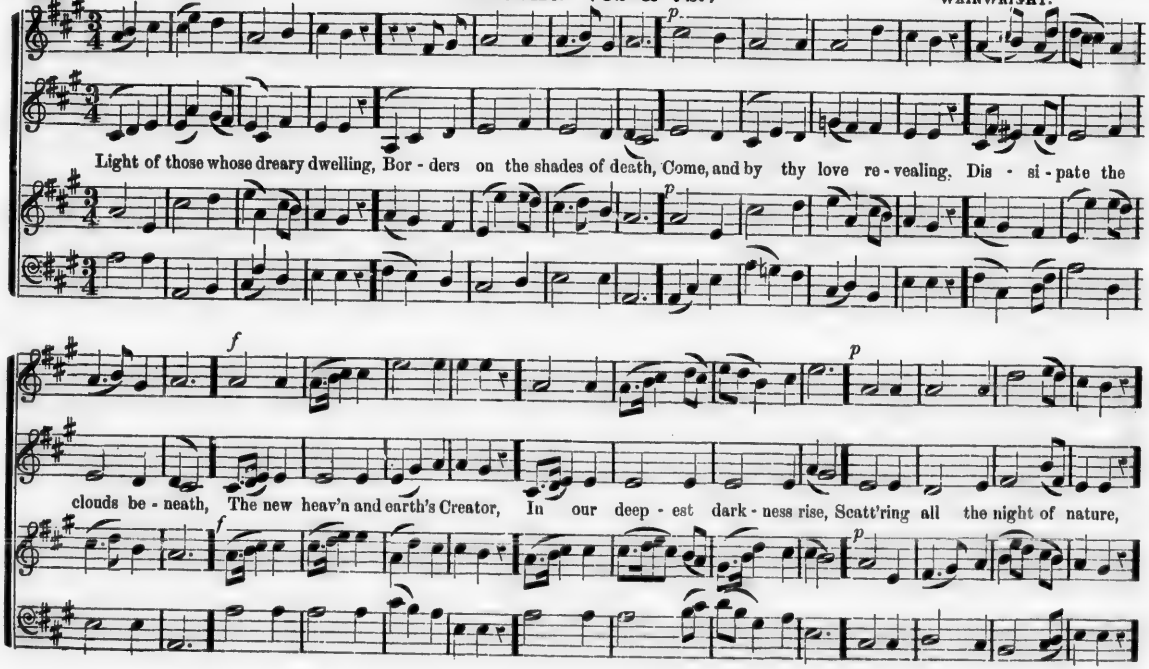
Helmsley. (8s, 7s & 4.)



HYMN 606.

Advent. (8s & 7s.)

WAINWRIGHT.



(Repeat this stave to the third and fourth lines of each verse.) 2d time pia.

Pour-ing eyesight on our eyes.

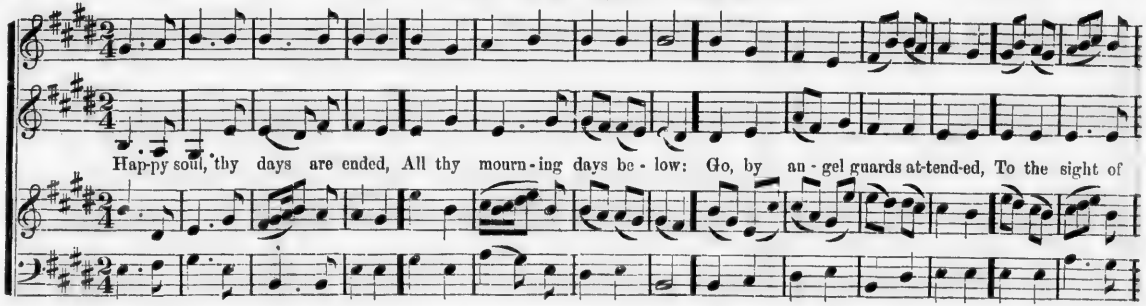
{ Hail, thou once des - pi - sed Je - sus! Hail, thou Ga - li - le - an King! }
{ Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. } Hail, thou

a - go - nizing Saviour, Bear - er of our sin and shame! By thy merits we find fa - vour; Life is giv - en thro' thy name.

HYMN 725.

Northampton Chapel. (8s & 7s.)

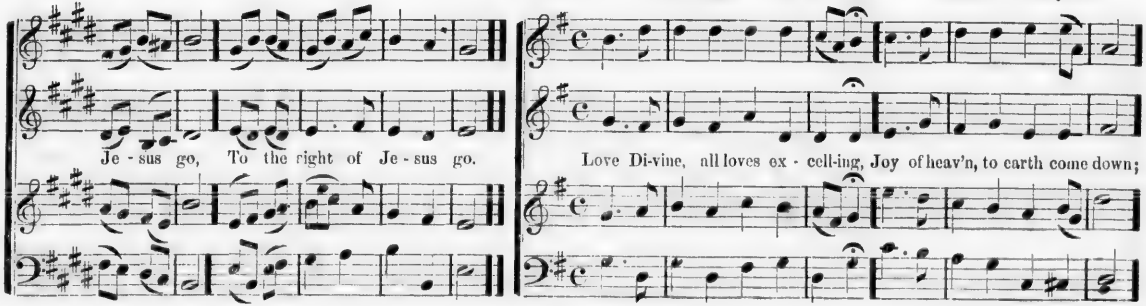
A. WILLIAMS.



HYMN 385.

Vienna. 8s & 7s.

HAYDN.
Hymn to the Emperor.



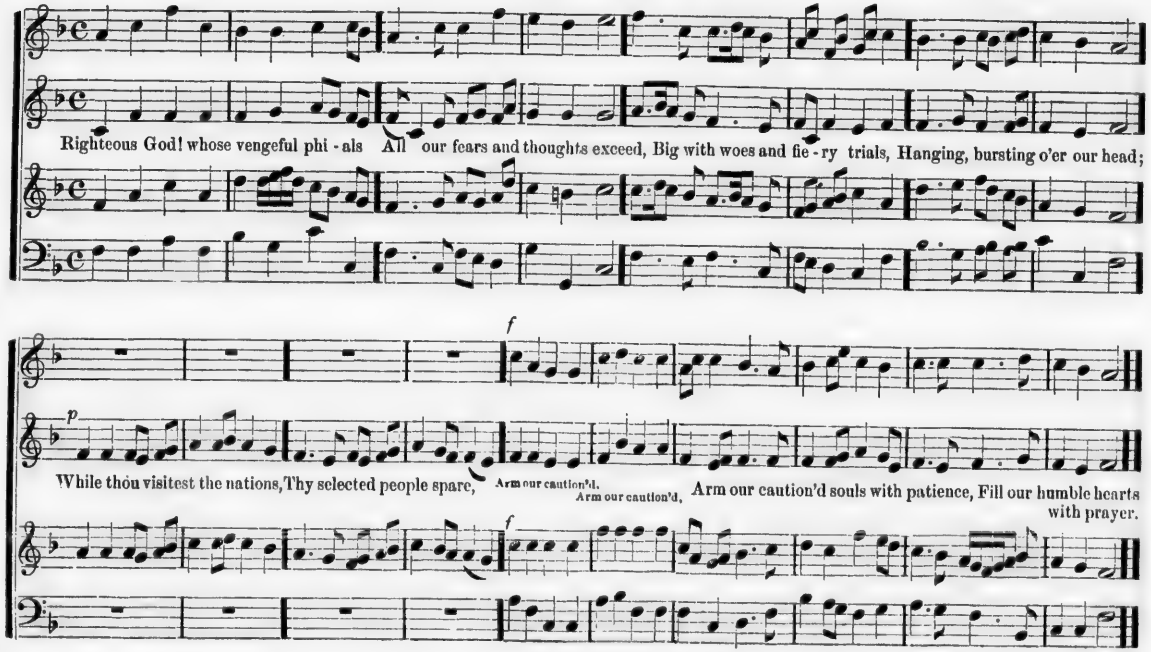
Fix in us thy humble dwelling, All thy faith-ful mercies crown: Jesus, thou art all compassion; Pure, un-bounded love thou art;

Vis - it us with thy sal - va - tion; En - ter eve-ry trembling heart;* Visit us with thy sal - vation; En - ter eve - ry trembling heart.

* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, second time *forte*.

Queenborough. (8s & 7s.)

T. CLARK.



Dismission. (8s & 7s.)

p f

Lord, dis-miss us with thy blessing! Bid us now de - part in peace; Bid us now depart in peace; Still on heavenly manna feed-ing,

f f

Let our faith and love increase, Let our faith and love increase. Hal-le - lujah, Halle - lu-jah, Halle-lu - jah, Hal-le-

p f p f

CHORUS.

Let our faith and love, &c. Let our faith, &c, Hal - le -

Dismission. Concluded.

f Adagio.

lujah, Hal-le-lujah, Halle - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lujah. Amen, Amen.

f

Romanza. (8s & 7s.)

From BEETHOVEN.

Come, thou ev - erlast - ing Spi - rit, Bring to eve - ry thankful mind, All the Saviour's dy - ing merit, All his suff'rings for man-kind!

Earth, re - joice, our Lord is King! Sons of men, his prais - es sing; Sing ye in tri - umph-ant

Je - sus our Mes - si - - - - ah reigns!

strains, Je - sus our · · · · Mes - si - ah reigns! Je - sus our Mes - si - ah reigns!

HYMN 350.

Aaron. (4 lines 7s.)

ARNOLD.

Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be! As thou art, so let us be!

Organ. Voice.

HYMN 168.

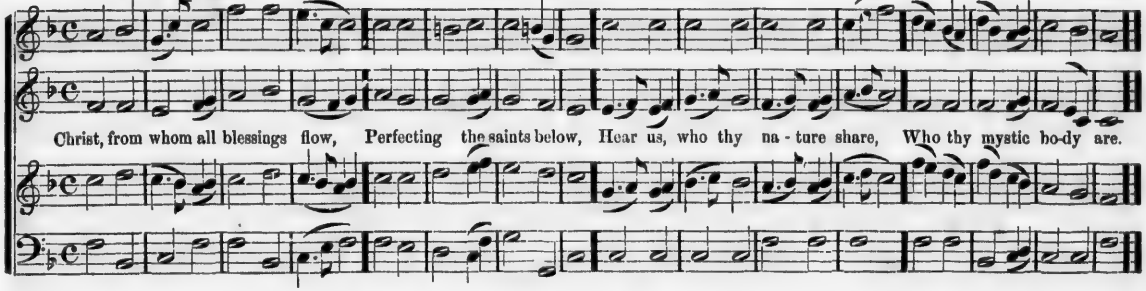
Alma. (4 lines 7s.)

WEBBE.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

HYMN 518.

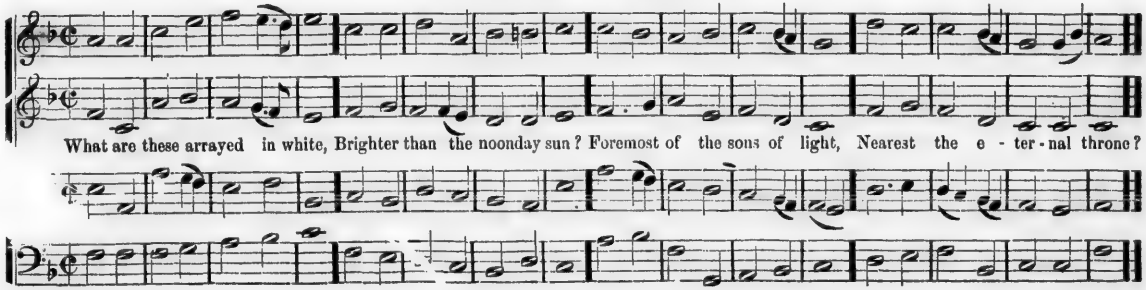
Sicilian Mariners. (4 lines 7s.)



HYMN 76.

Theodora. (4 lines 7s.)

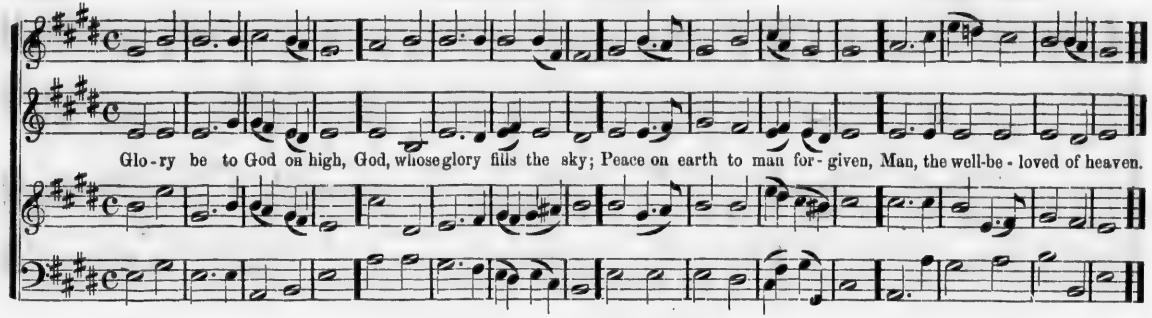
From HANDEL.



HYMN 257.

Melville. (4 lines 7s.)

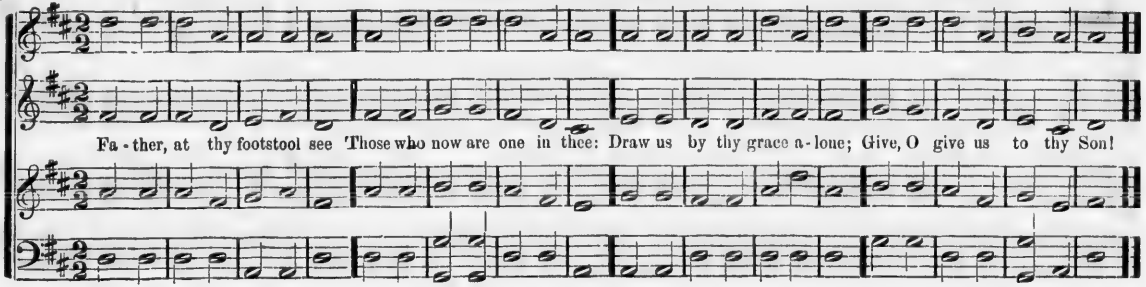
ADAM WRIGHT.



HYMN 514.

Prayer. (4 lines 7s.)

ASAHEL ABBOT.



HYMN 602.

Pilton. (4 lines 7s.)

Hark, the herald an - gels sing Glo-ry to the new-born king; "Peace on earth, and mer-cy mild: God and sin - ners re - conciled."

HYMN 168.

Savona. (4 lines 7s.)

THOS. CLARK.

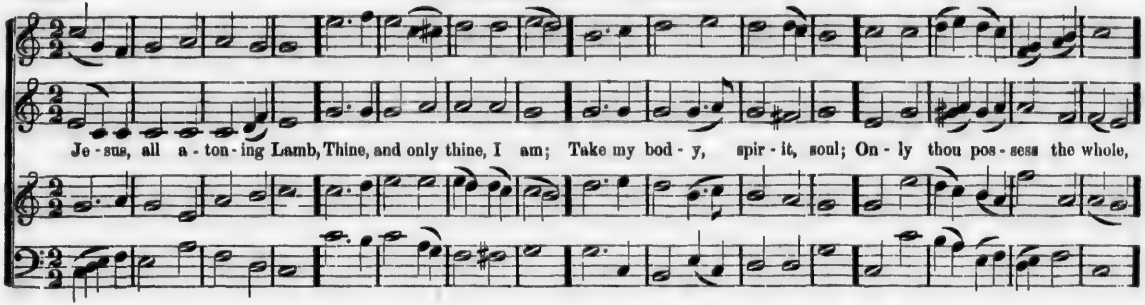
Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

N

HYMN 434.

Feversham. (4 lines 7s.)

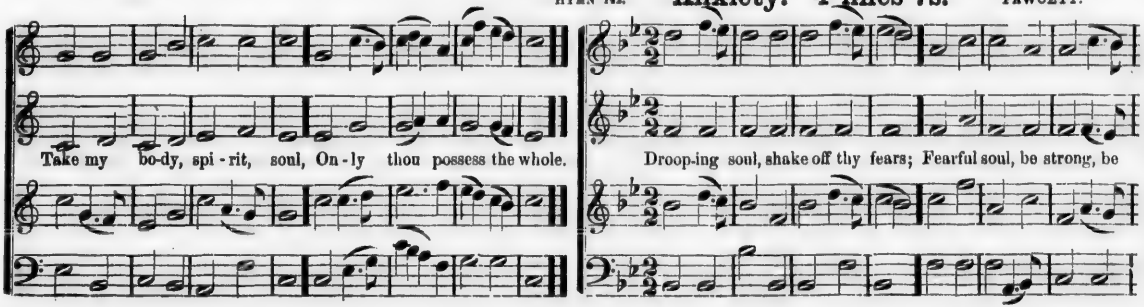
DR. WORGAN.

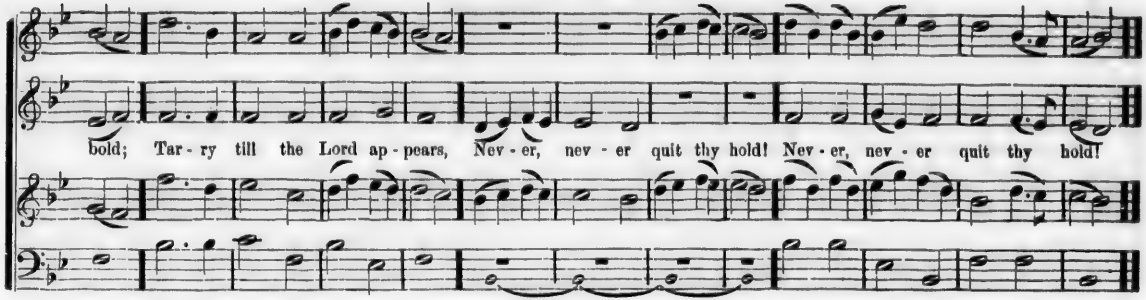


HYMN 142.

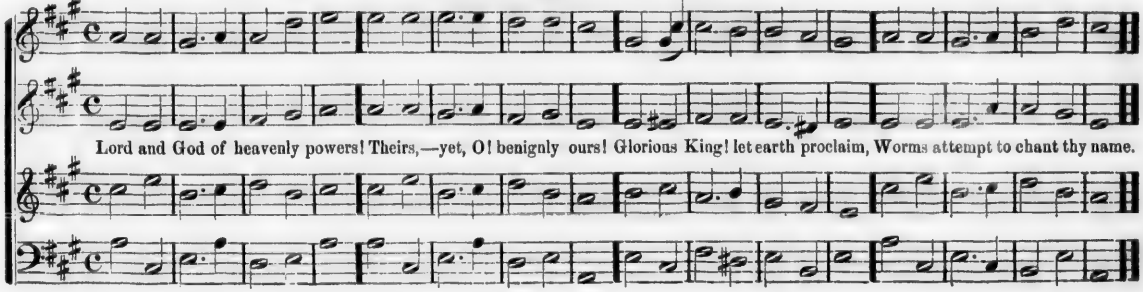
Anxiety. 4 lines 7s.

FAWCETT.





HYMN 542. **German Hymn. (4 lines 7s.)** PLEYEL.



HYMN 555.

Townhead. (4 lines 7s.)

Come, De - sire of nations, come! Has-ten, Lord, the gen - 'ral doom! Hear the Spi - rit and the Bride; Come, and take,

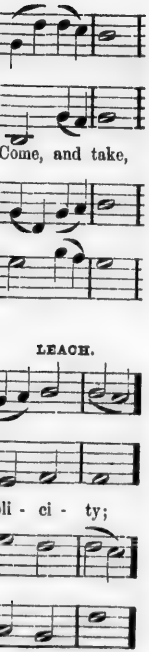
Come, and take us to thy side.

HYMN 302.

Mount Hermon. (4 lines 7s.)

LEACH.

Lord, that I may learn of thee, Give me true sim - pli - ci - ty;



Mount Hermon. Concluded.

p f

Wean my soul, and keep it low, Will - ing thee, Will - ing thee, Will - ing thee a - lone to know.

p f

Ambleside. 4 lines 7s.

HYMN 287. FAWCETT.

Om - ni-pres - ent God, whose aid No one ev - er asked in vain, Be this night a - bout my bed, Eve - ry e - vil thought restrain.

Culpinstock. (8 lines 7s.)

BURGESS.

Kindled by a spark,

See how great a flame aspires, Kindled by a spark of grace! Jesus' love the nations fires, Sets the kingdoms on a blaze:

To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!

Organ.

Voice.

Repeat this stave to the third and fourth lines of each verse.

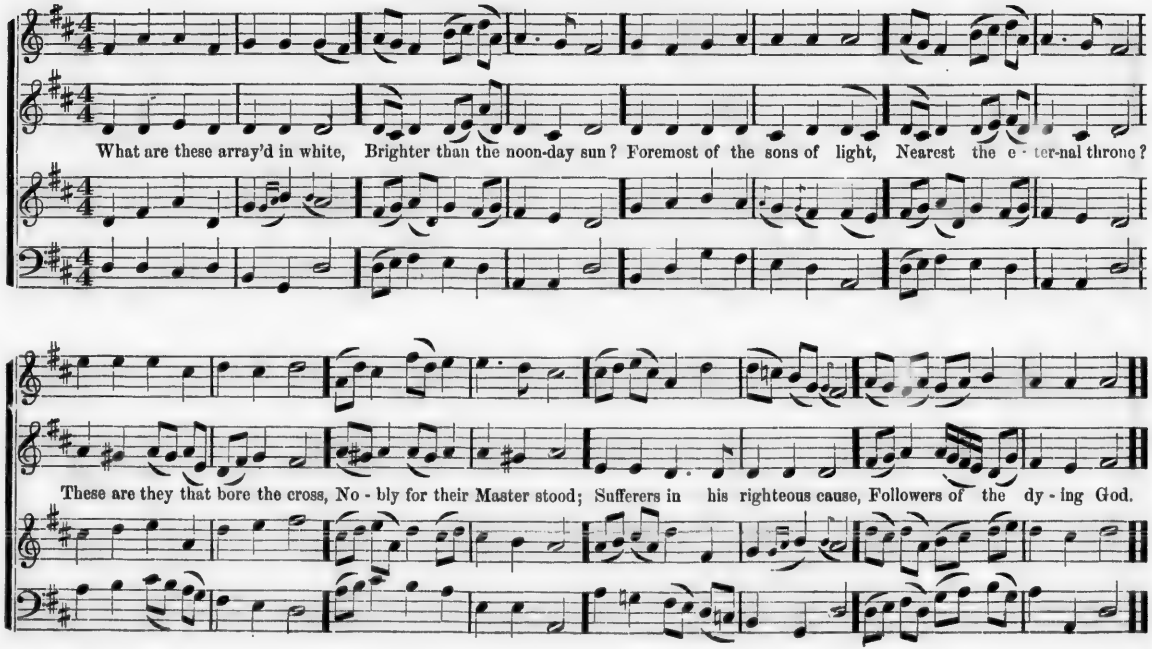
All partake the glo - rious bliss!

{ See how great a flame aspires, Kindled by a spark of grace! }
{ Je - sus' love the na - tions fires, Sets the kingdoms on a blaze: } To bring

fire on earth he came; Kindled in some hearts it is: O that all might catch the flame, All partake the glo - rious bliss!

Easter. (8 lines 7s.)

DR. WORGAN.

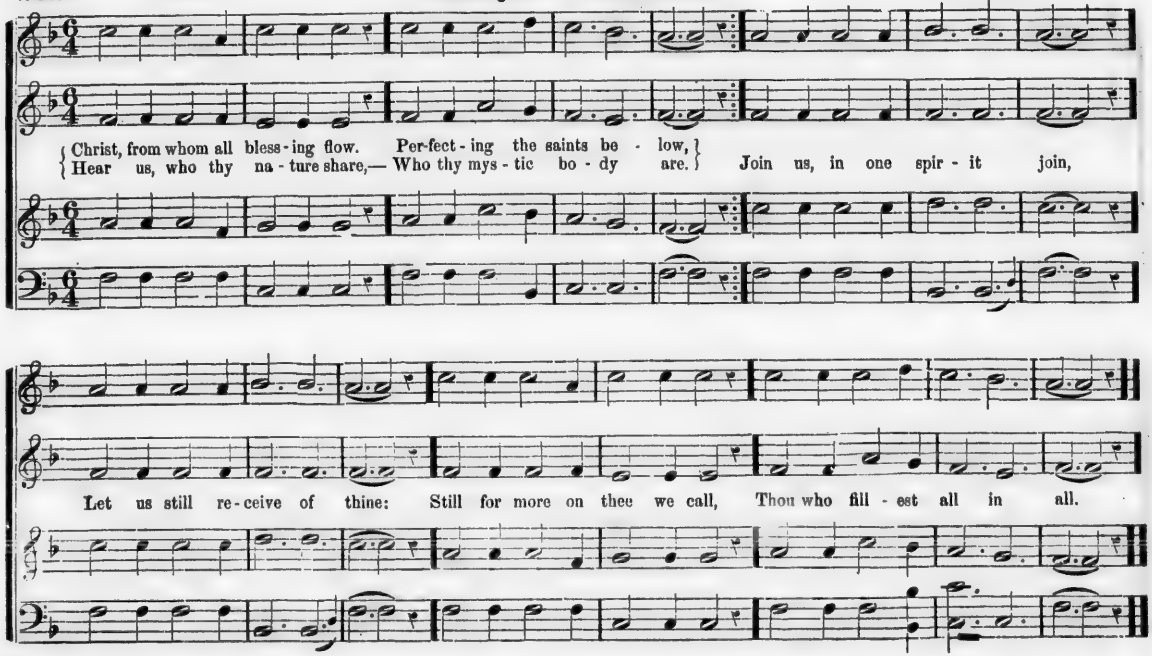


Je - su, lov-er of my soul, Let me to thy bosom fly, While the near-er wa-ters roll, While the tempest still is high; Hide me, O my

Saviour hide, Till the storm of life be past; Safe in - to the ha-ven guide; O receive, O receive, O receive my soul at last!

Martyn. (8 lines 7s.)

S. B. MARSH.



f *p* *f*

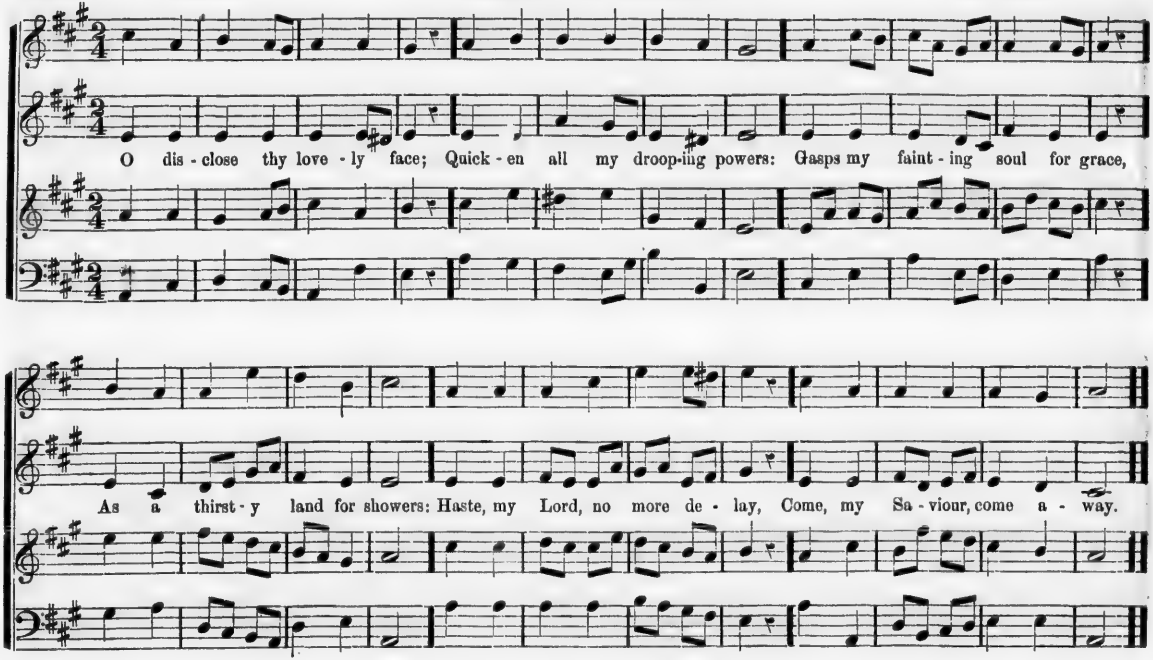
Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa-ter and the blood, From thy wounded side which flow'd,

p *f*

Be of sin the dou - ble cure, Save from wrath and make me pure, Save from wrath and make me pure.

Safety. (6 lines 7s.)

REV. J. WEST.



Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet re - lent - ing grace,

p *f*

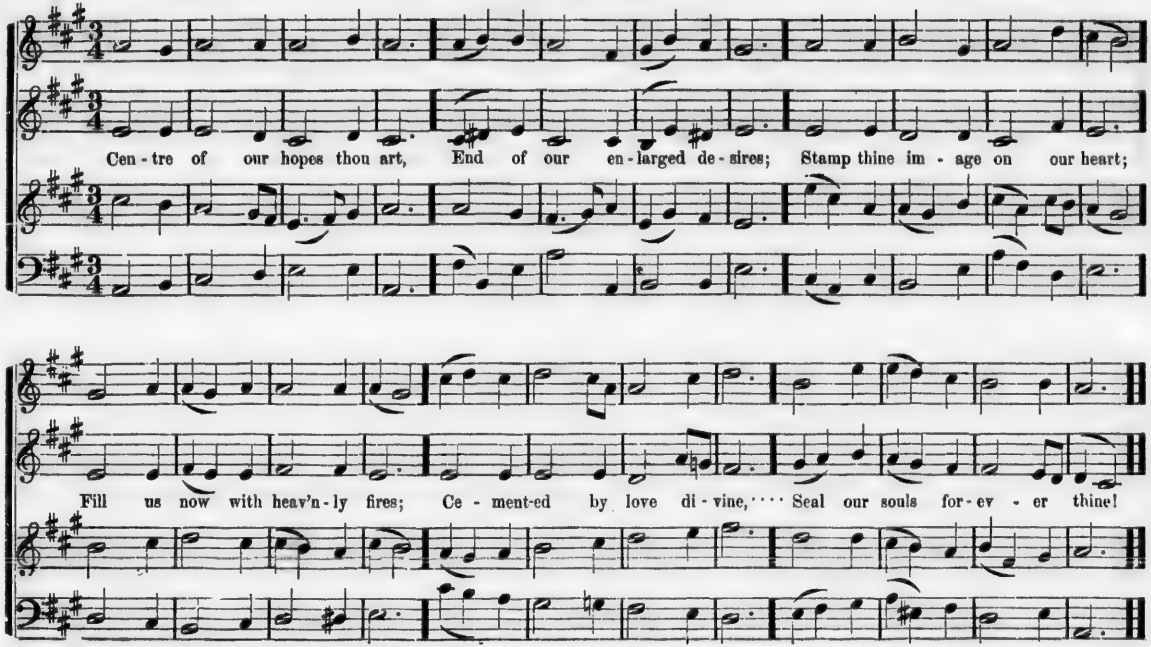
Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!

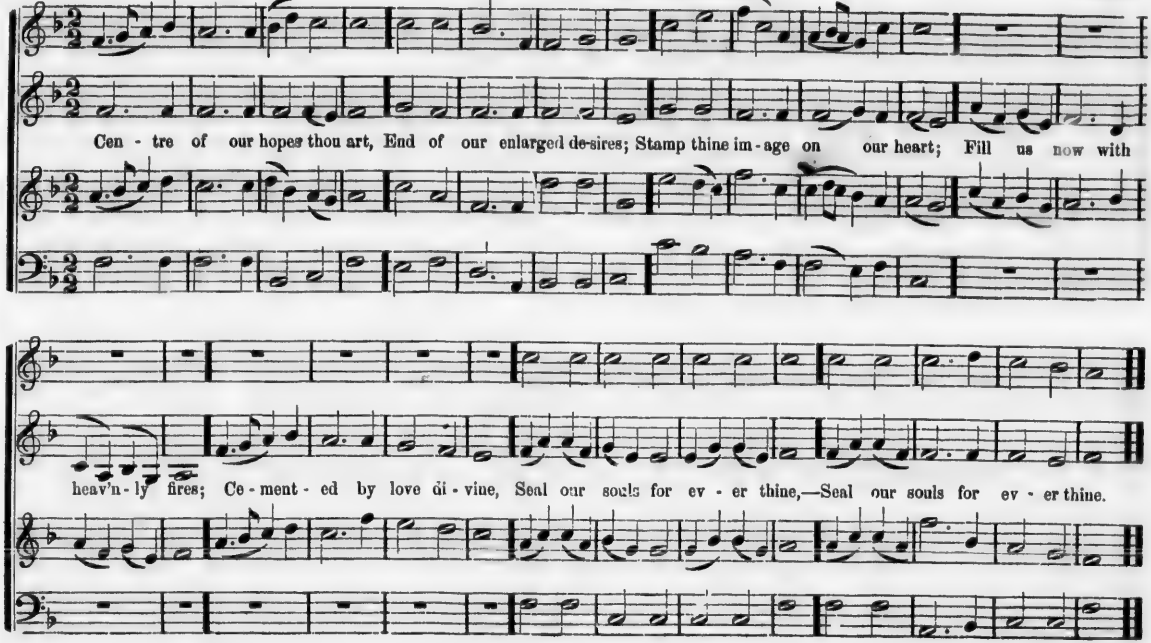
p *f*

HYMN 512.

Ramsey. (6 lines 7s.)

J. T. FRYE.




Cen - tre of our hopes thou art, End of our enlarged de-sires; Stamp thine im - age on our heart; Fill us now with
heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine,—Seal our souls for ev - er thine.

HYMN 463.

Linton Green. (6 lines 7s.)

Lamb of God, who bear'st away All the sins of all mankind, Bow a na-tion to thy sway;—While we may acceptance find,

p *f*

Let us thankful-ly em-brace The last of-fers of thy grace.

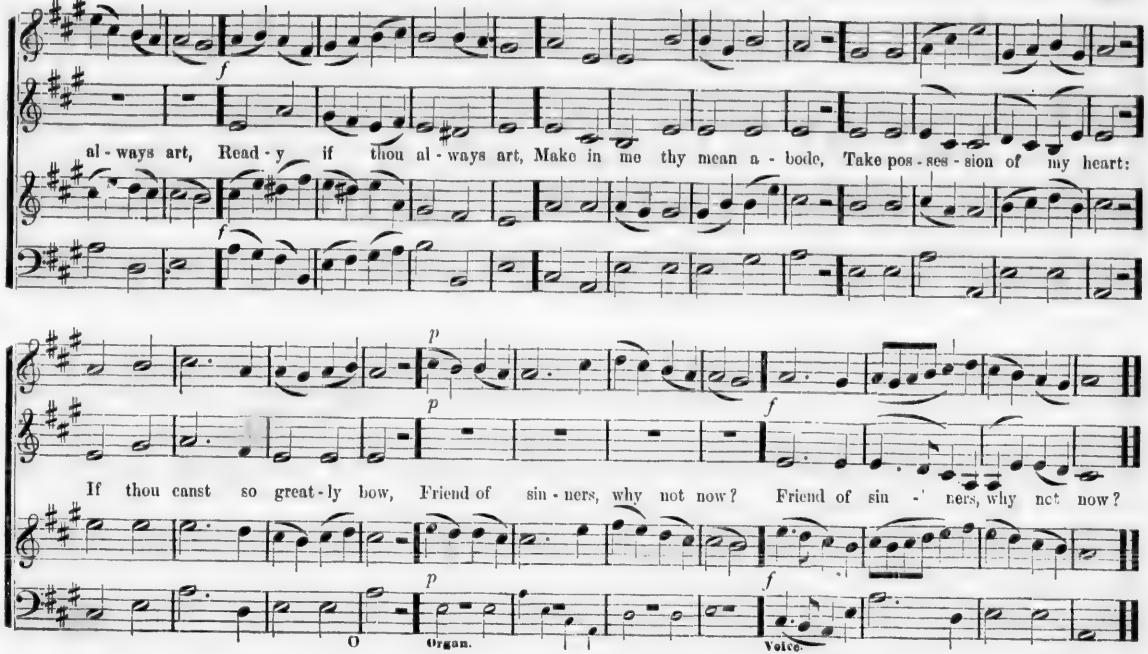
p *f*

HYMN 411.

Eglon. (6 lines 7s.) MORETON.

Why not now, my God, my God? Ready if thou

p


f
al - ways art, Read - y if thou al - ways art, Make in me thy mean a - bode, Take pos - ses - sion of my heart:
f
p
p
f
If thou canst so great - ly bow, Friend of sin - ners, why not now? Friend of sin - ners, why not now?
p
f
O
Organ.
Voice.

Venice. (6 lines 7s.)

p

Wea - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

p

Organ.

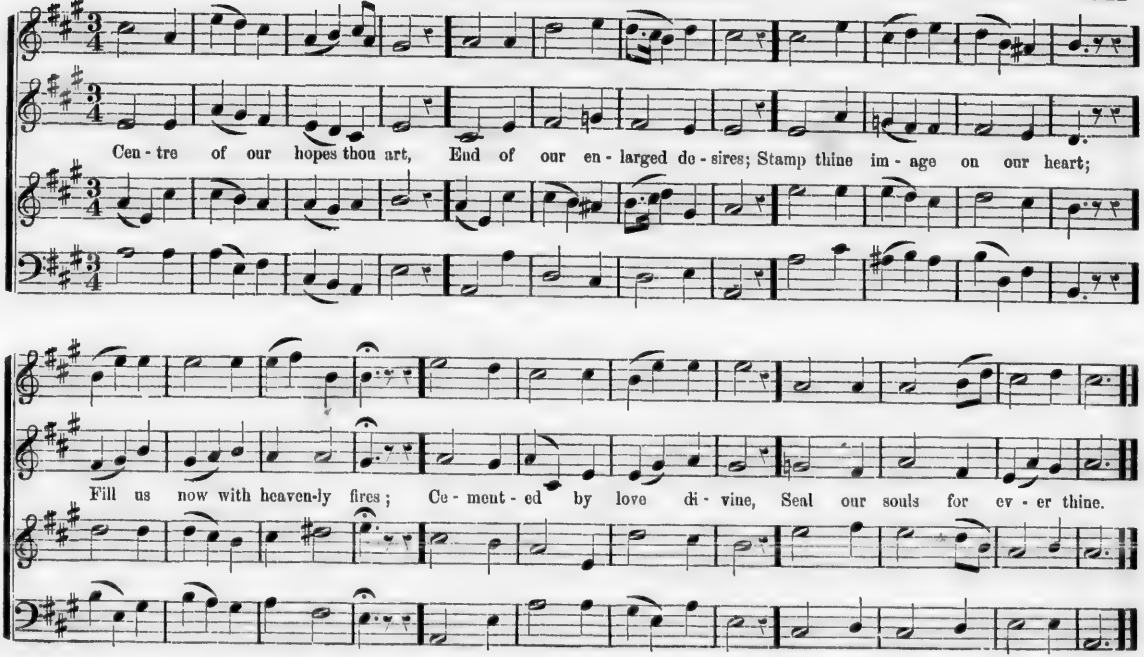
f

Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.

f

Voice.

Watson. (6 lines 7s.)



HYMN 116.

Mount Calvary. (6 lines 7s.)

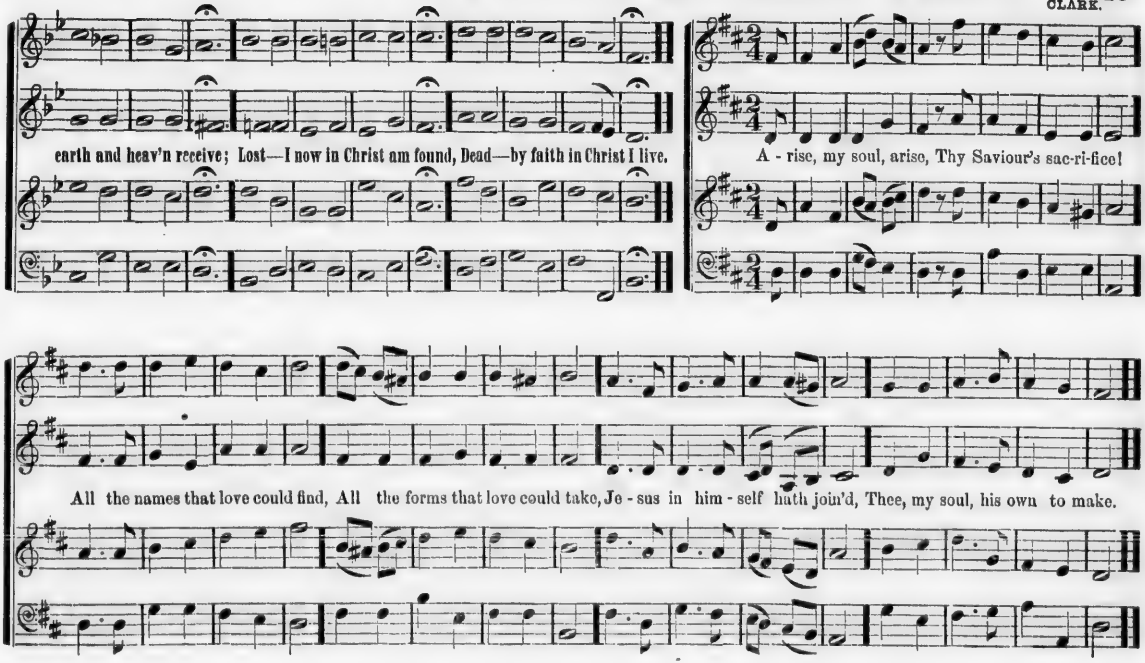
Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I gasp to find, Wretched I, and poor, and blind.

HYMN 191.

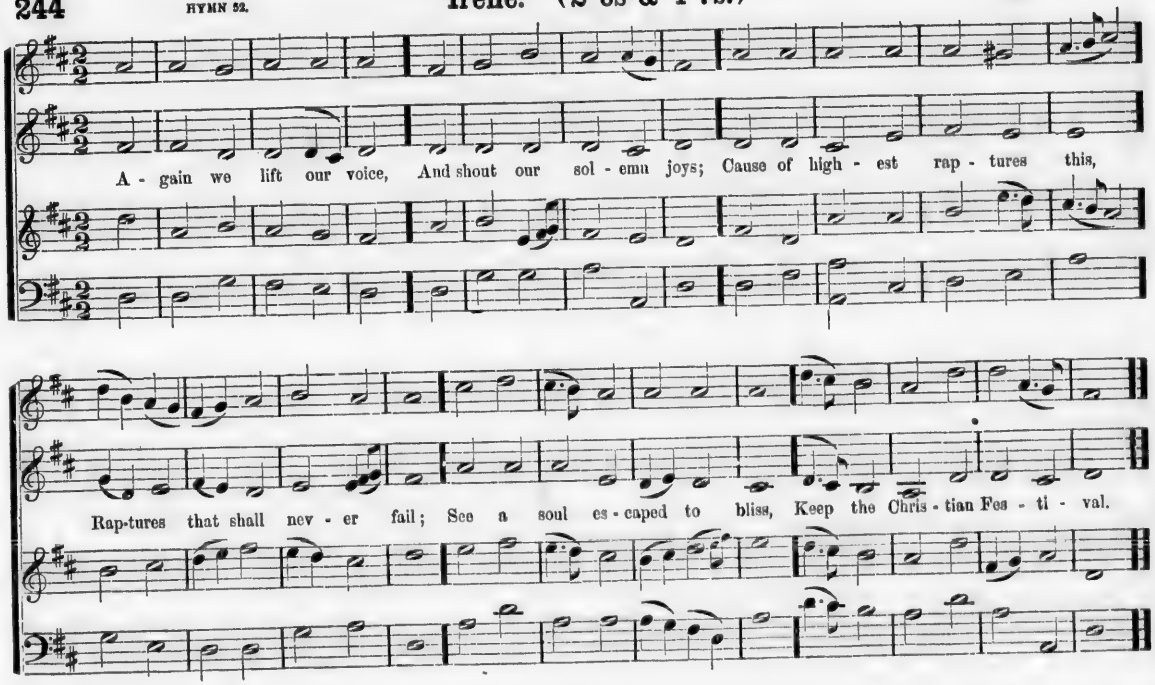
Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1820.

Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from


earth and heav'n receive; Lost—I now in Christ am found, Dead—by faith in Christ I live.
A - rise, my soul, arise, Thy Saviour's sac-ri-fice!
All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

Irene. (2 6s & 4 7s.)



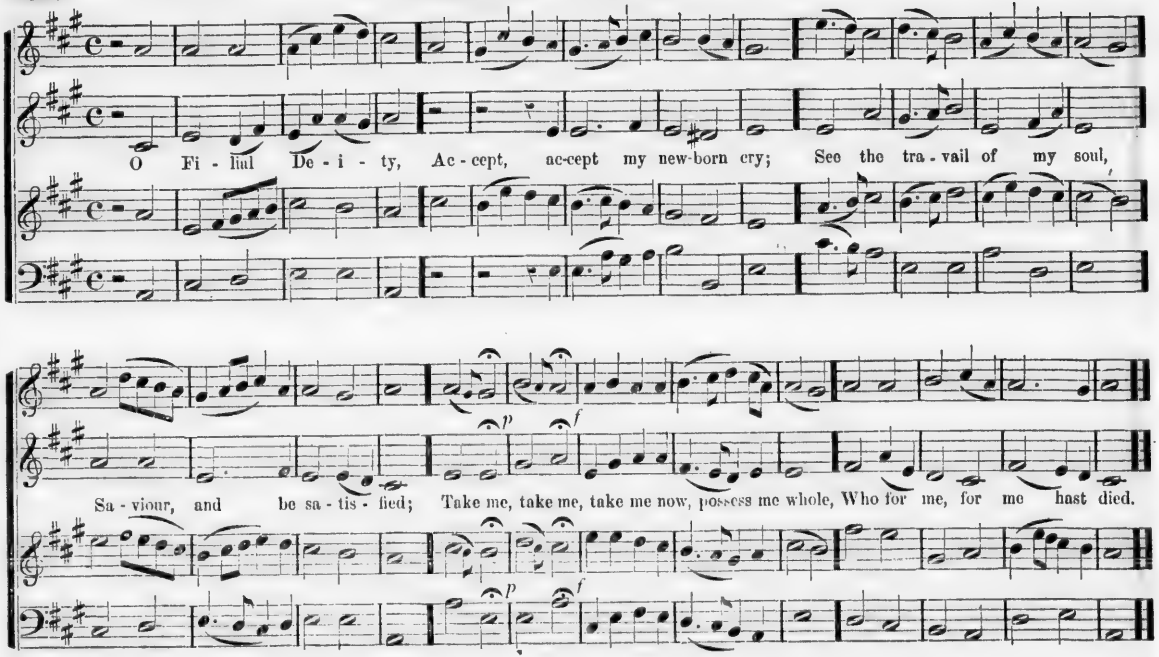
How weak the tho'ts, and vain, Of self - de - lu - ding men! Men, who, fix'd to earth a - lone, Think their

Fond - - ly call their lands their own,

hou - ses shall en - dure, Fond - ly call their lands their own, To their dis - tant heirs se - cure.

Fond - - ly call their lands their own,

Dedication. (2 6s & 4 7s.)



Je - sus, thou art our King! To me thy suc - cour bring; Christ, the migh - ty One, art thou; Help for all on

p *f*

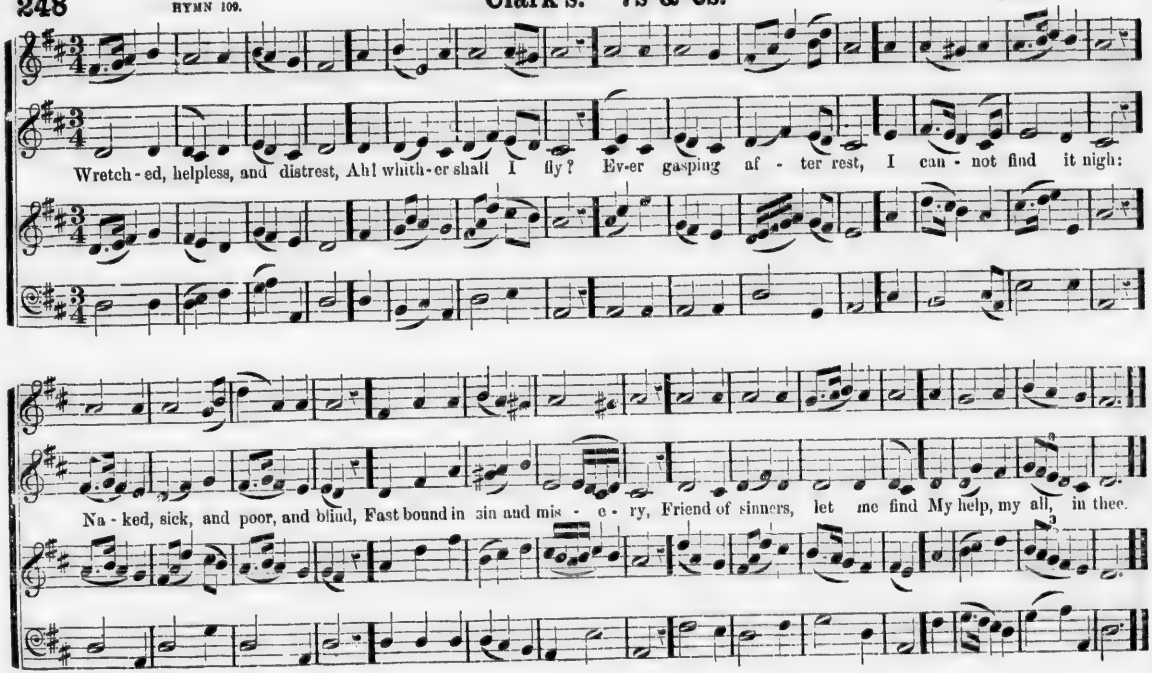
thee is laid; This the word; I claim it now; Send me now the pro - mised aid, Send me now the promised aid.

p *f*

Organ. Voice.

Clark's. 7s & 6s.

LAMP.



Preparation. (7s & 6s.)

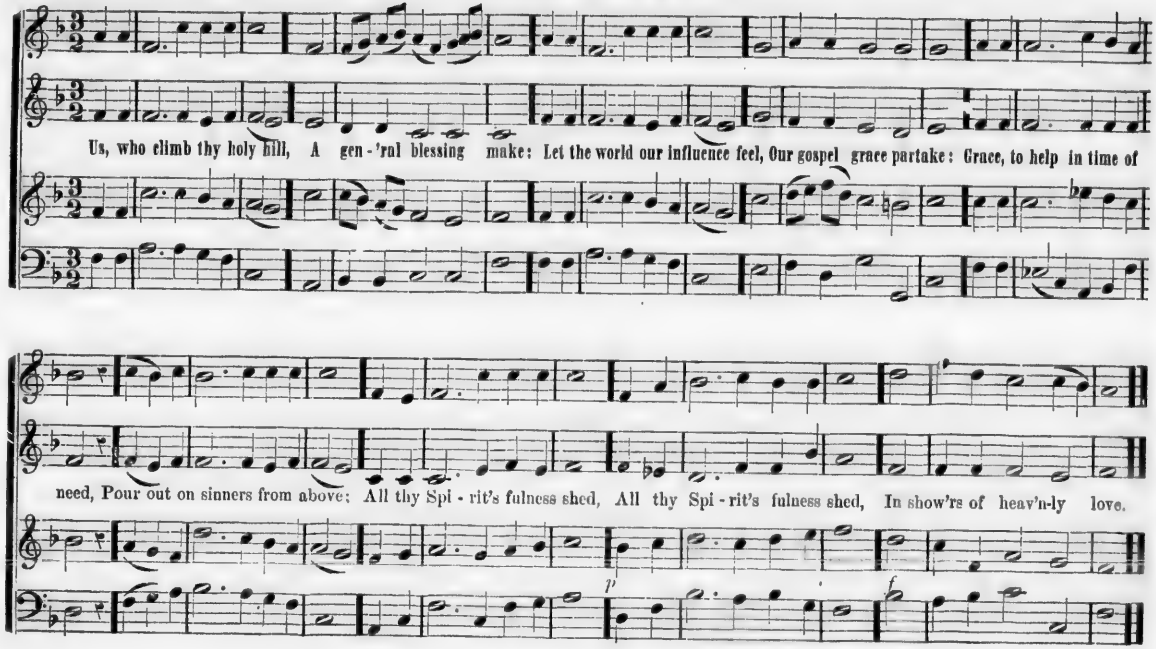
f

Heark-en to the sol-emn voice, The aw-ful midnight cry! Wait-ing souls, re-joice, re-joice, And see the bridegroom nigh:

Lo! he comes to keep his word, Light and joy his looks im-part: Go ye forth to meet your Lord, And meet him in your heart.

Asylum. (7s & 6s.)

T. CLARK.



Kingswood. (7s & 6s.)

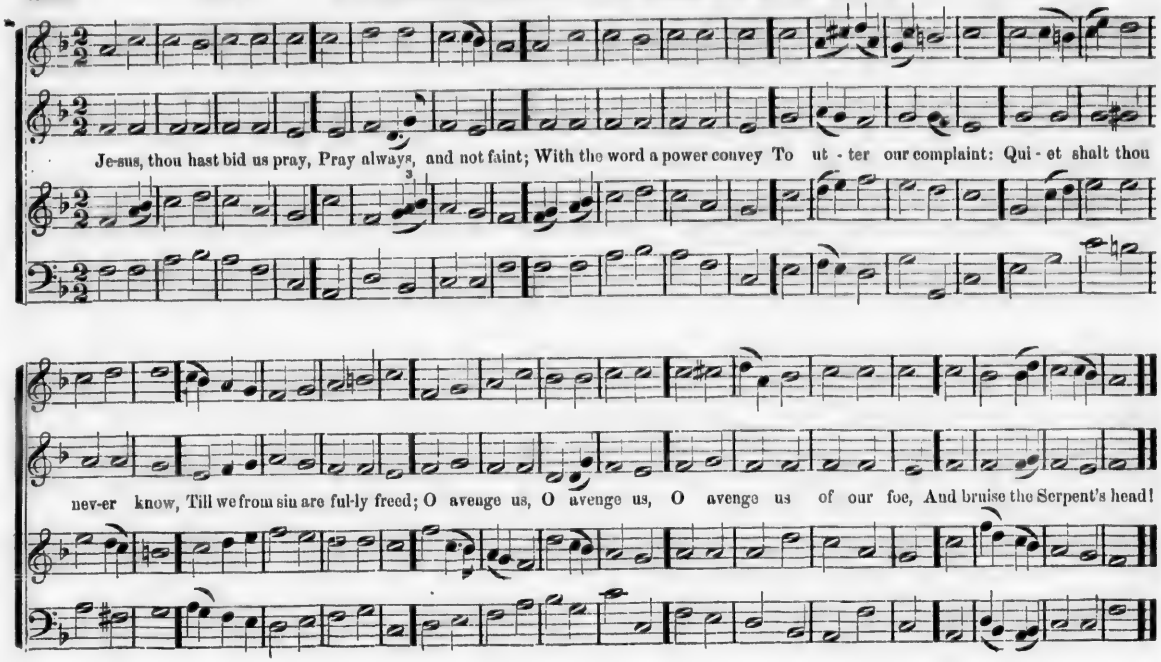
‖ Repeat this stave to the *third* and *fourth* lines of each stanza.

{ Oft I in my heart have said, Who shall as - cend on high, }
{ Mount to Christ, my glorious Head, And bring him from the sky? } Borne on con - tem - pla - tion's wing, Sure - ly I shall

find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.

Woodhouse Grove. (8 lines 7s & 6s & 1 8.)

WEBBE.



Meet and right it is to sing, In every time and place, Glory to our heavenly King, The God of Truth and Grace: Join we then with sweet accord, All in one thanksgiving join! Holy, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!

p *f* *p* *f*

Dependance. (7s & 6s.)

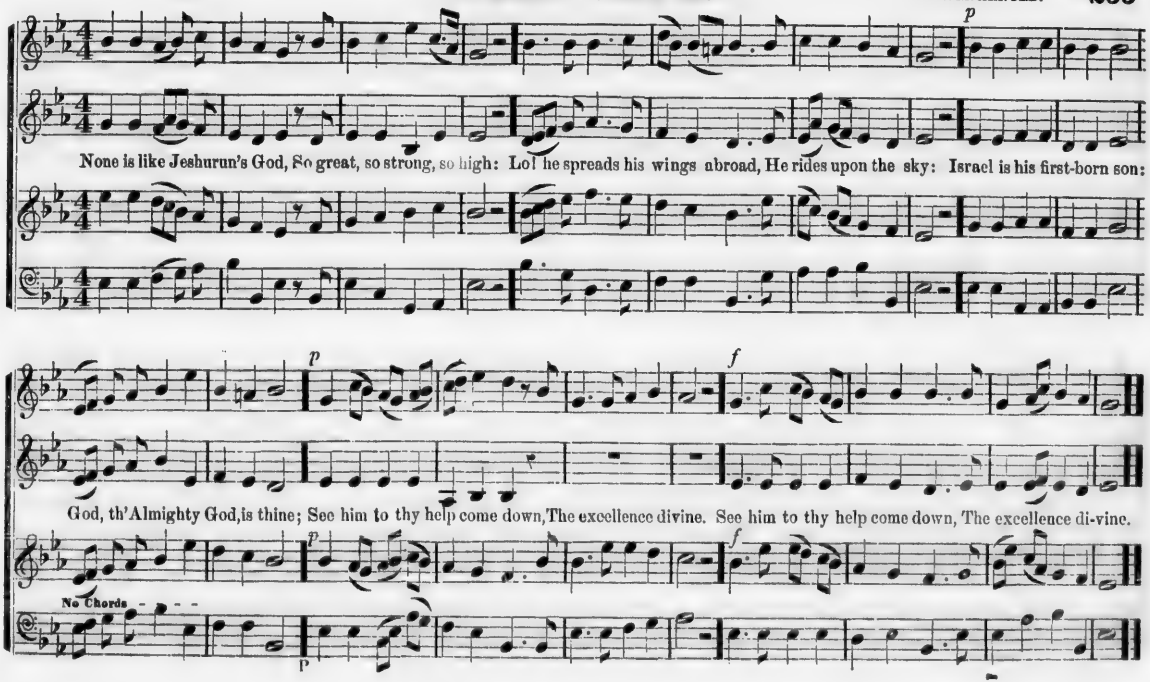
STODART.

Je-sus drinks the bit-ter cup, The wine-press treads alone; Tears the graves and mountains up, By his ex - piring groan; Lo! the pow'rs of

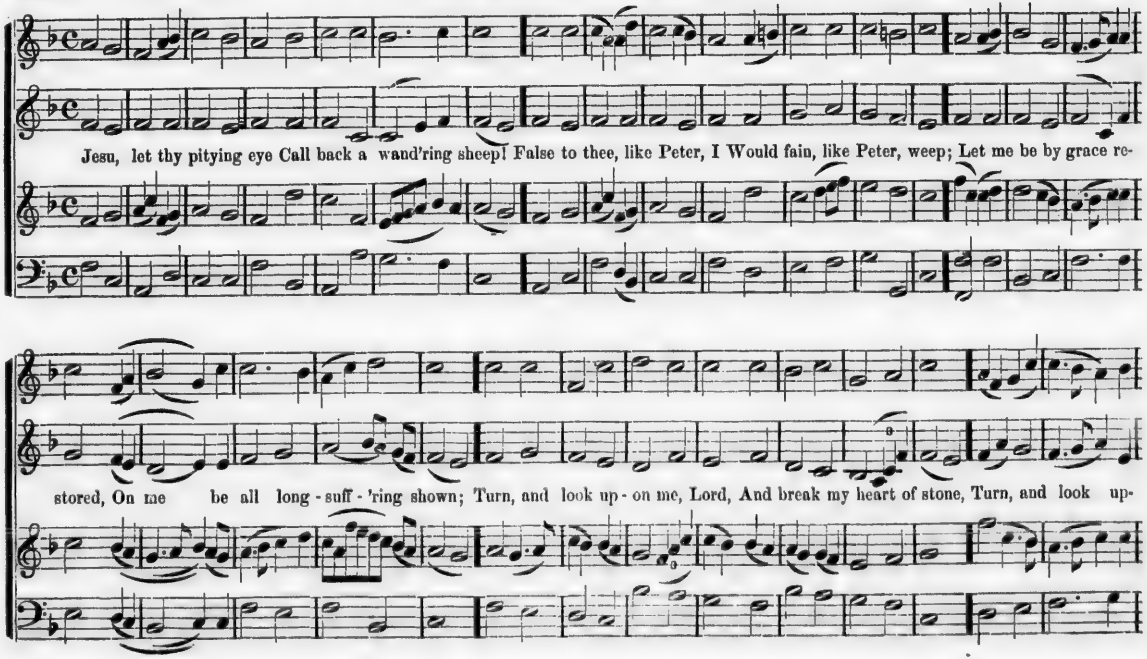
The great Je - ho - vah dies!

heav'n he shakes; Nature in convulsions lies; Earth's profoundest cen-tre quakes, Earth's profoundest centre quakes: The great Je - ho-vah dies!

The great Je - ho - vah dies!


p
None is like Jeshurun's God, So great, so strong, so high: Lo! he spreads his wings abroad, He rides upon the sky: Israel is his first-born son:
p
f
God, th'Almighty God, is thine; See him to thy help come down, The excellence divine. See him to thy help come down, The excellence di-vine.
p
f
No Chords
p

City Road. (7s & 6s.)



on me, Lord, And break my heart of stone.

My Father, my God, I long for thy love; O shed it a-

broad; Send Christ from above! My heart ev-er fainting, He on-ly can cheer; And all things are wanting, Till Je-sus is here.

Portuguese Hymn. (10s & 11s.)

Thy faithful-ness, Lord, Each moment we find, So true to thy word, So lov-ing and kind; Thy mer-cy so ten-der To

p *f*

all the lost race, The vil-est of-fend-er, The vil-est of-fend-er, The vil-est of-fend-er May turn and find grace.

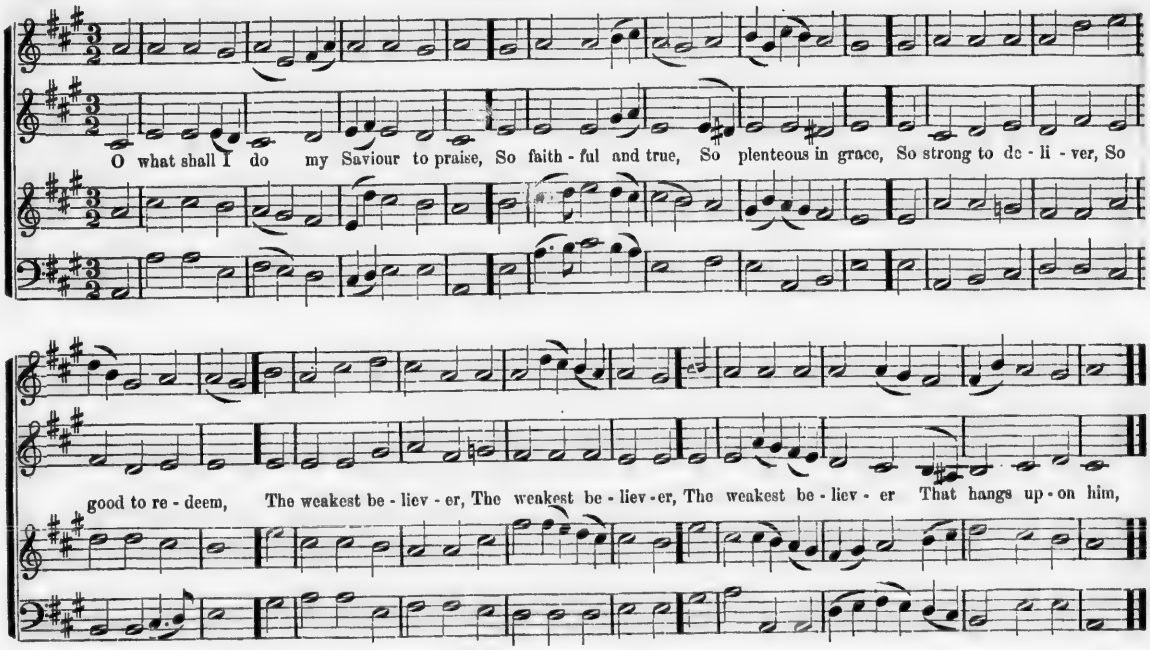
p *f*

O all that pass by, To Je-sus draw near; He ut-ters a cry, Ye sin-ners, give ear! From hell to retrieve you, He spreads out his hands

Now, now to receive you, He graciously stands; From hell to retrieve you, He spreads out his hands, Now, now to receive you, He graciously stands.

Harmony. (10s & 11s.)

LEACH.



King Street. (10s & 11s.)

Ye servants of God, Your Mas - ter proclaim, And publish a - broad His wonderful name; The name all vic-to-rious of Je - sus ex-

tol; His king-dom is glo-rious, And rules o - ver all, His king - dom is glo - rious, And rules o - ver all.

p Organ. *f* Voice.

Derbe. (New Year.) P. M.

Come, let us a - new Our jour-ney pur - sue, Roll round with the year, Roll round with the year,
His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, And our tal - ents im - prove.

And nev - er stand still till— And nev - er stand - still till the Mas - ter ap - pear.
By the pa - tience of hope, and— By the pa - tience of hope, and the la - bour of love.

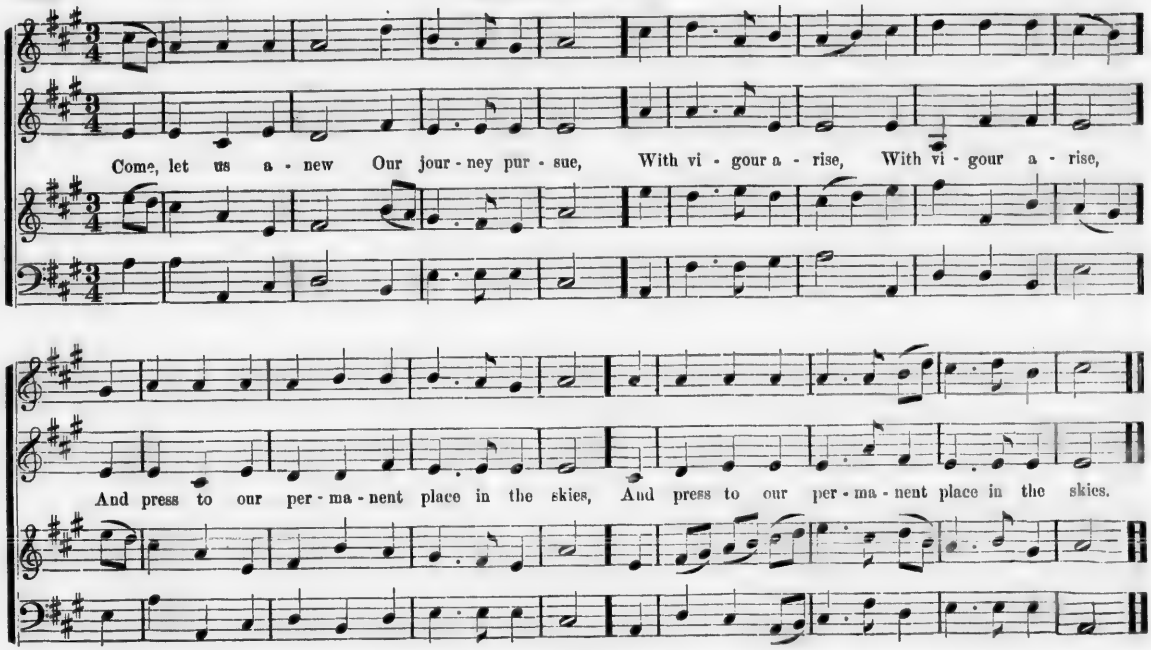
NOTE.—In this Metre some lines have an additional short syllable; to bring in which, it is necessary to divide or untie the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza, is given to illustrate this peculiarity.

Come, let us a - rise, And press to the skies; The sum - mons o - bey, The sum - mons o - bey,

p *f*

My friends, my be - lov - ed, My friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a - way.

Halton. P. M.


Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,
And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies.

All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your surety he is; Come, see, Come, see, Come, see, if there ev-er Was sorrow like his; Come, see if there ev-er was sorrow like his.

p *f* *p* *p* *f* *p* *ff*

Organ. Voice. Organ. Voice.

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

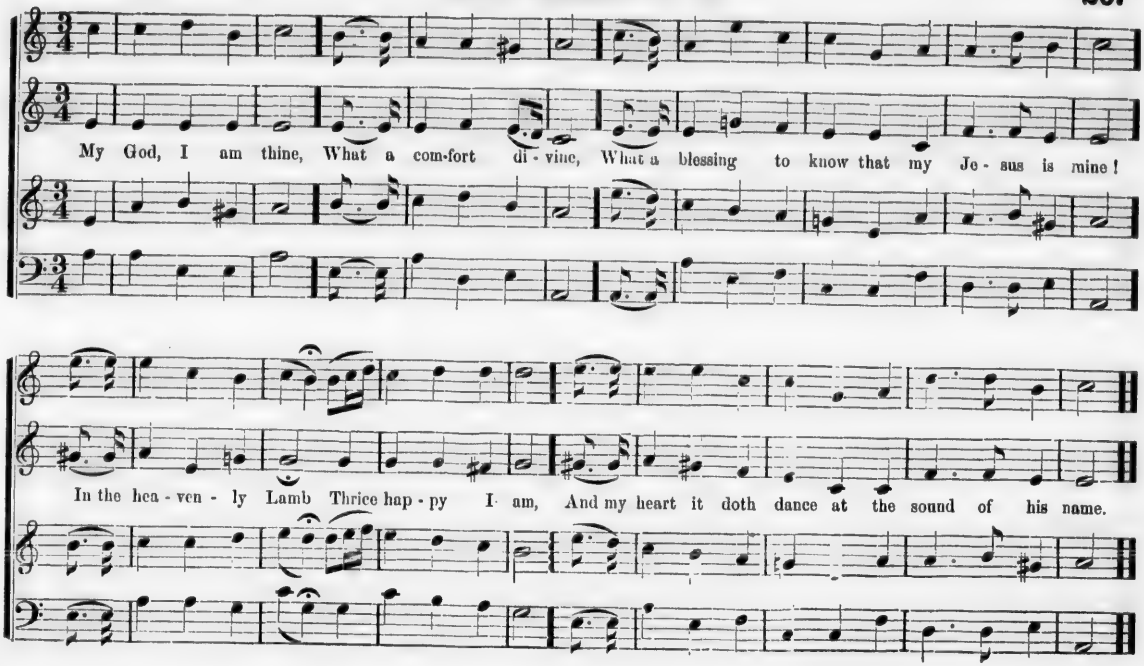
Tenderly.

My God, I am thine, what a comfort divine, What a blessing to know that my Jesus is mine! In the hea-ven - ly Lamb thrice happy I am,

Hal - le - lu-jah, A - men,

And my heart it doth dance at the sound of his name. Hal-le-lu-jah, A-men, Hal-le-lujah, Amen, Hal-le-lujah, Hal-le-lujah, Hal-lelujah, Amen.

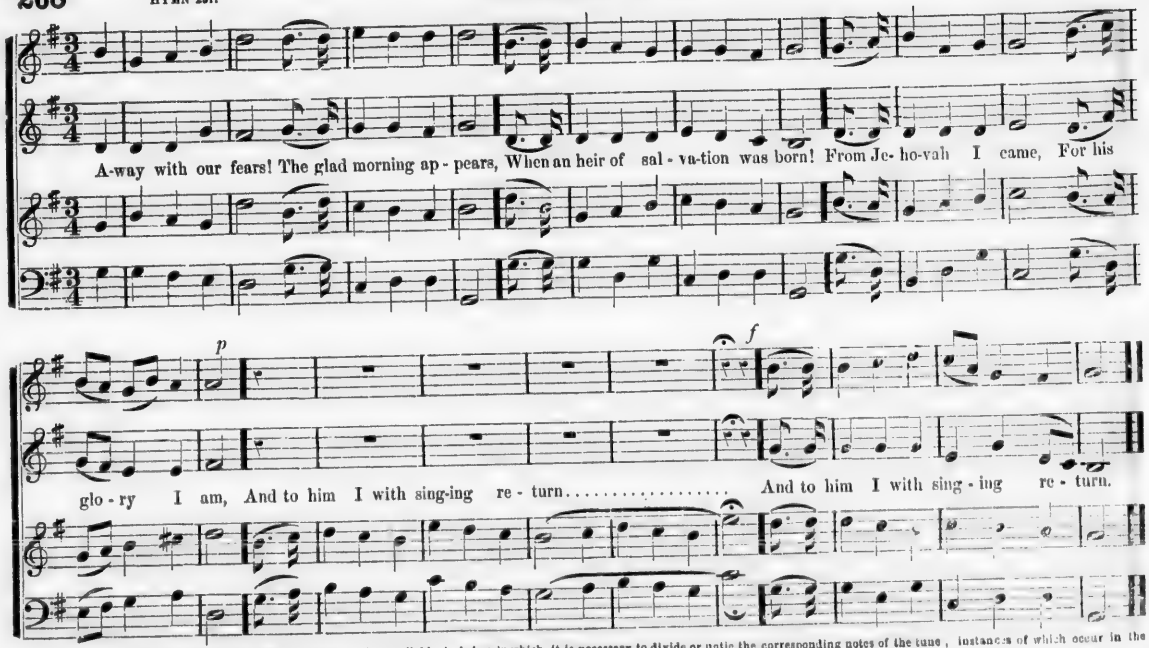
Hal le lu jah, A - men,


My God, I am thine, What a com-fort di-vine, What a blessing to know that my Je-sus is mine!
In the hea-ven-ly Lamb Thrice hap-py I am, And my heart it doth dance at the sound of his name.

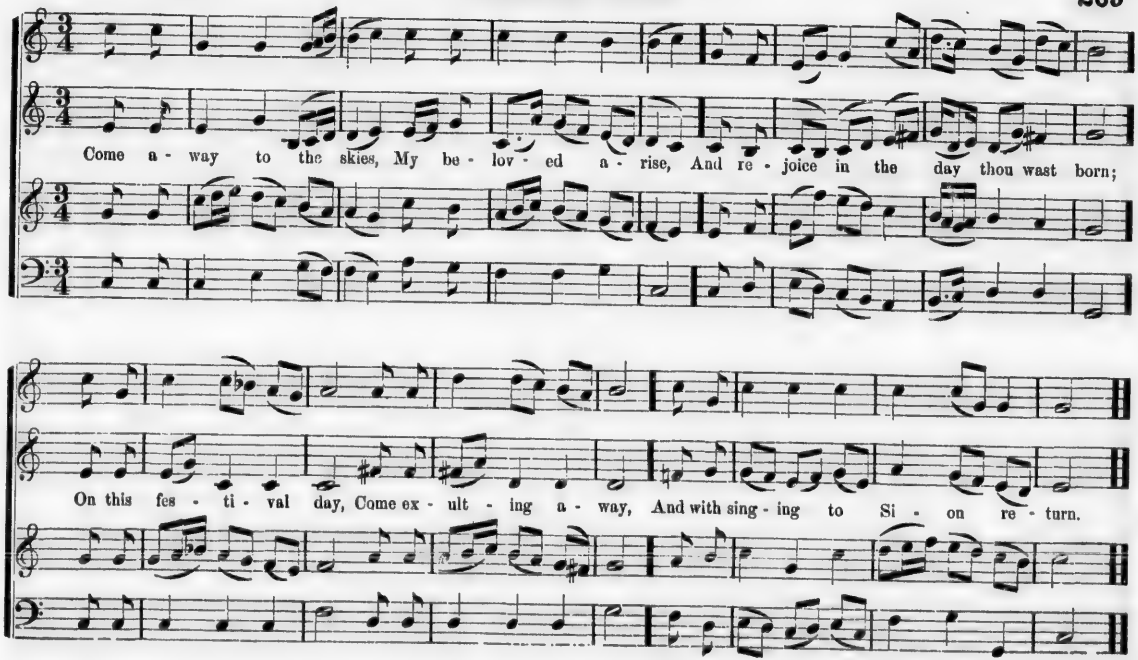
HYMN 231.

Paradise. P. M.

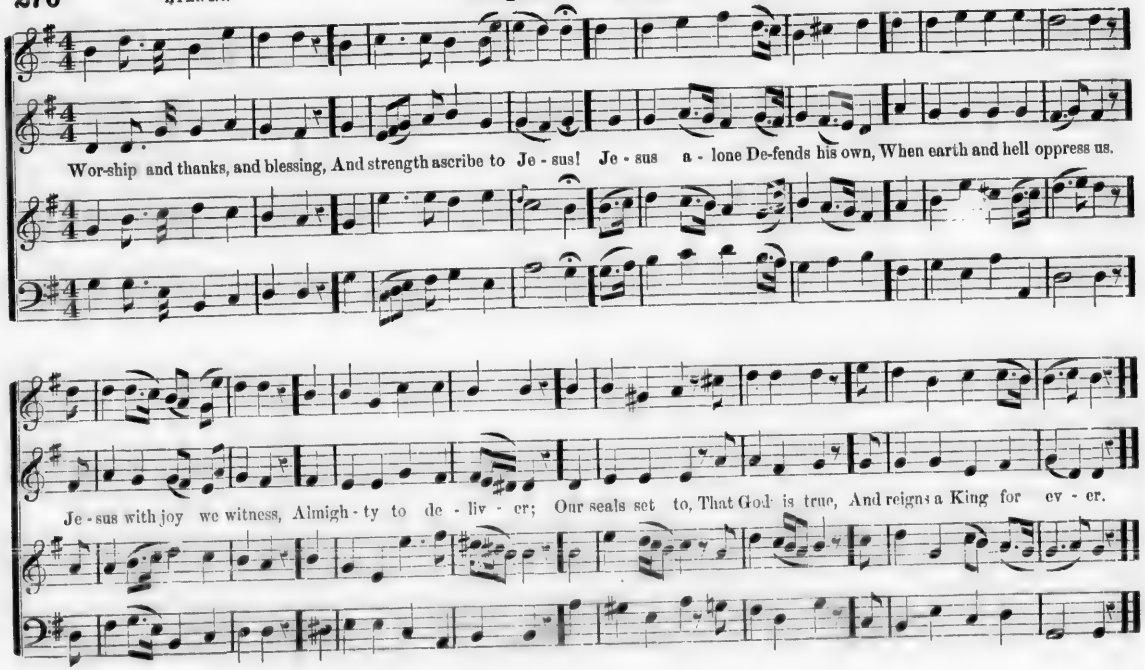
W. ARNOLD.

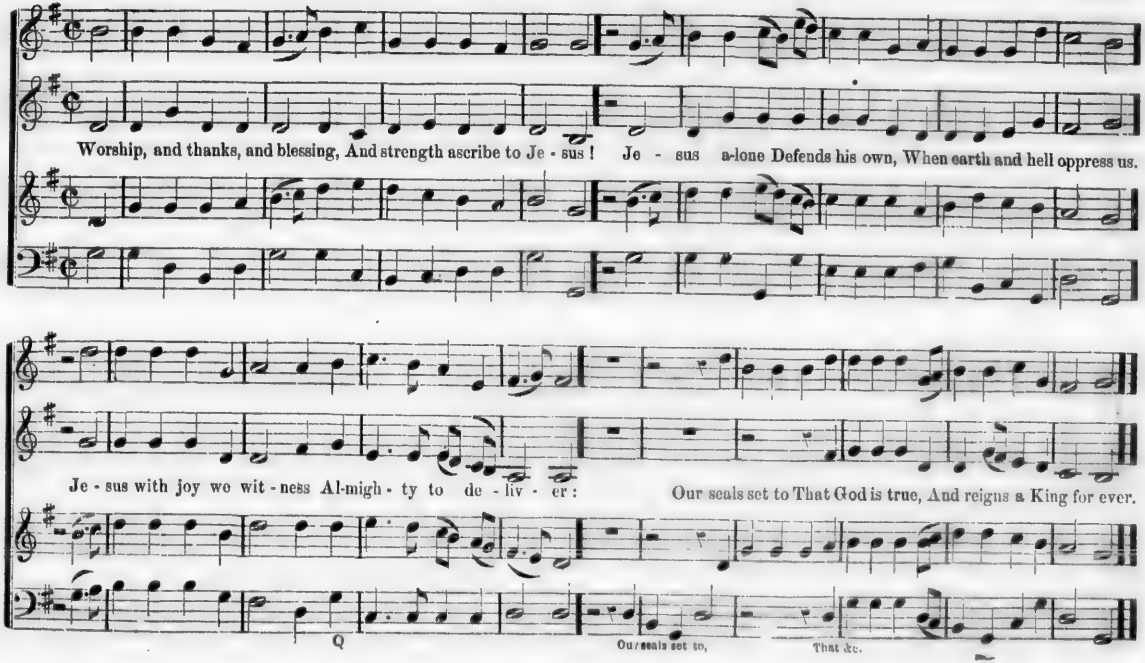


NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune, instances of which occur in the second, third, and fourth lines of the above stanza.


Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;
On this fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Si - on re - turn.

Stephen. P. M.


Wor-ship and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a - lone De-fends his own, When earth and hell oppress us.
Je - sus with joy we witness, Almigh - ty to de - liv - er; Our seals set to, That God is true, And reigns a King for ev - er.


Worship, and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a-lone Defends his own, When earth and hell oppress us.
Je - sus with joy wo wit - ness Al-migh - ty to de - liv - er: Our seals set to That God is true, And reigns a King for ever.
Q
Our seals set to,
That &c.

HYMN 638.

Wigan. P. M.

Je - ru sa - lem di - vine.

Je - ru-sa - lem di - vine.....

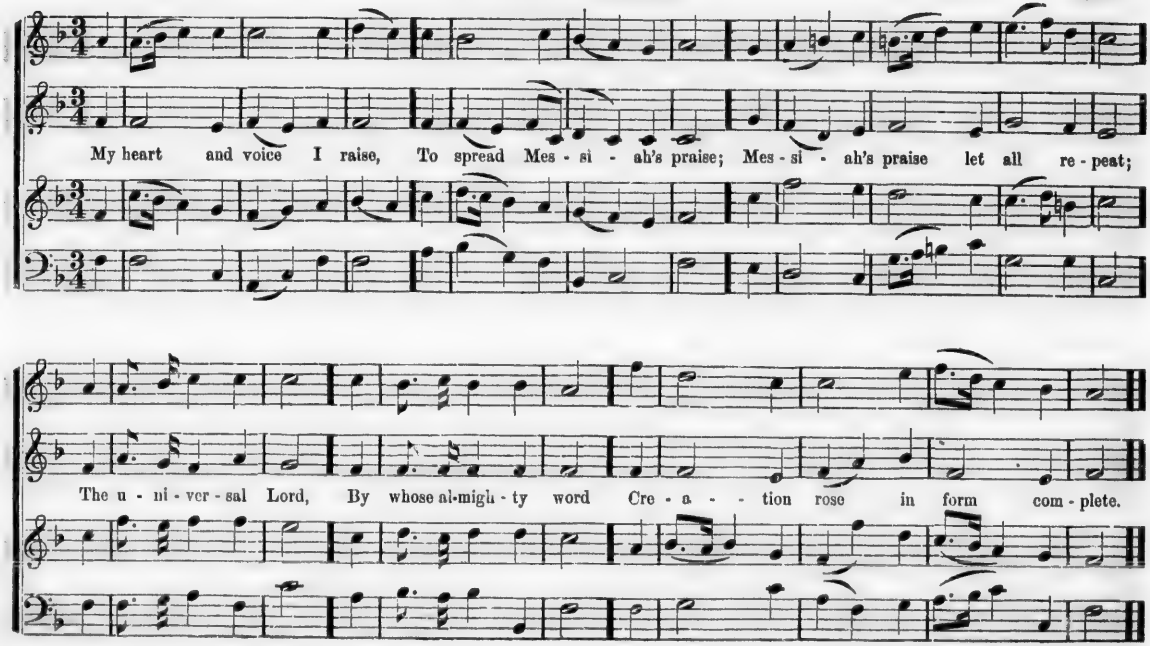
Je - ru - sa - lem di - vine, When shall I call thee mine, When shall I call thee mine? And to thy ho - ly hill at - tain,

Where weary &c.

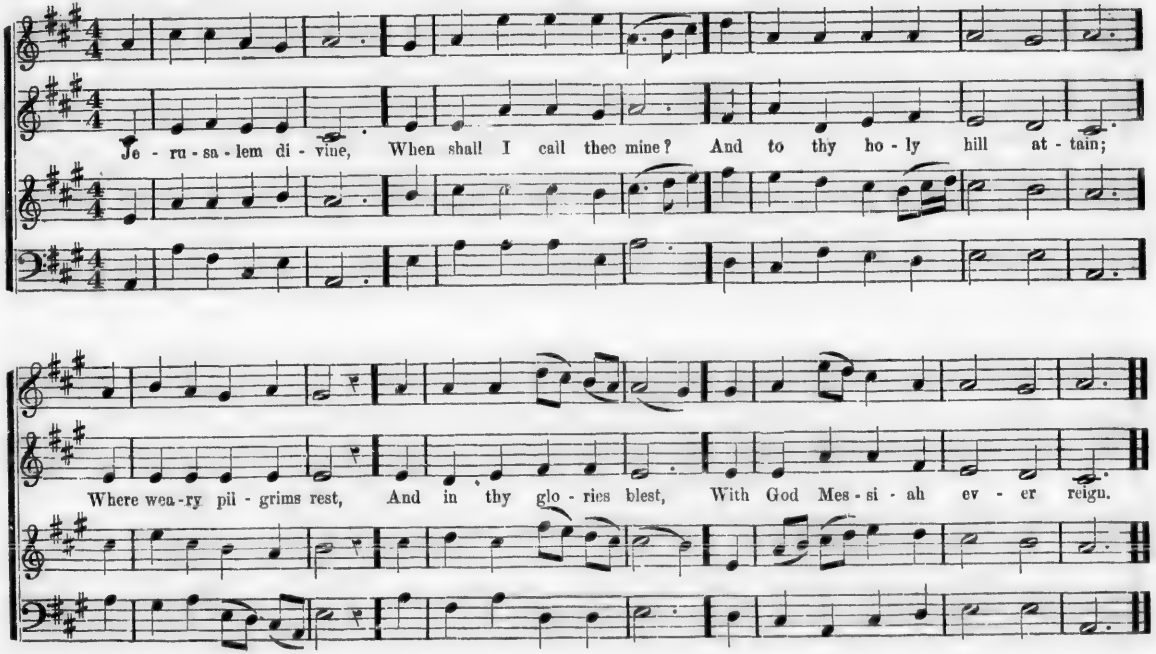
Where weary &c.

Where weary pilgrims rest, Where weary pilgrims rest, And in thy glories blest, With God Mes - si - ah ev - er reign.

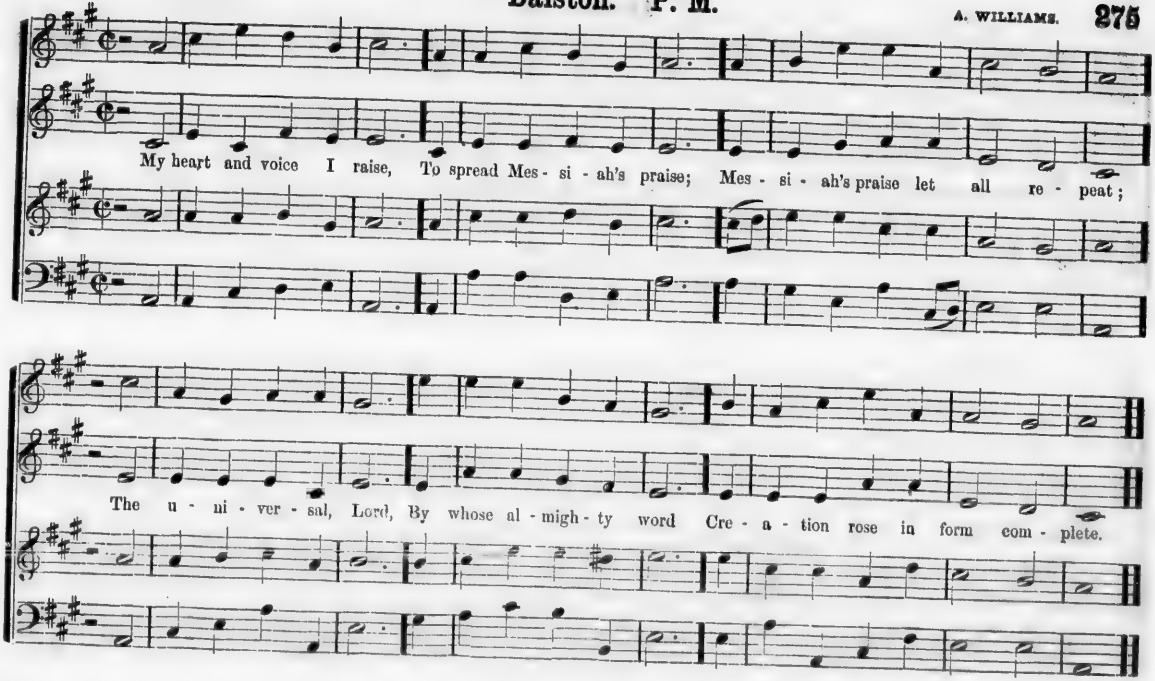
Where weary pilgrims rest.


My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;
The u - ni - ver - sal Lord, By whose al-migh - ty word Cre - a - - tion rose in form com - plete.

Repose. P. M.


Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tain;
Where wea - ry pil - grims rest, And in thy glo - ries blest, With God Mes - si - ah ev - er reign.

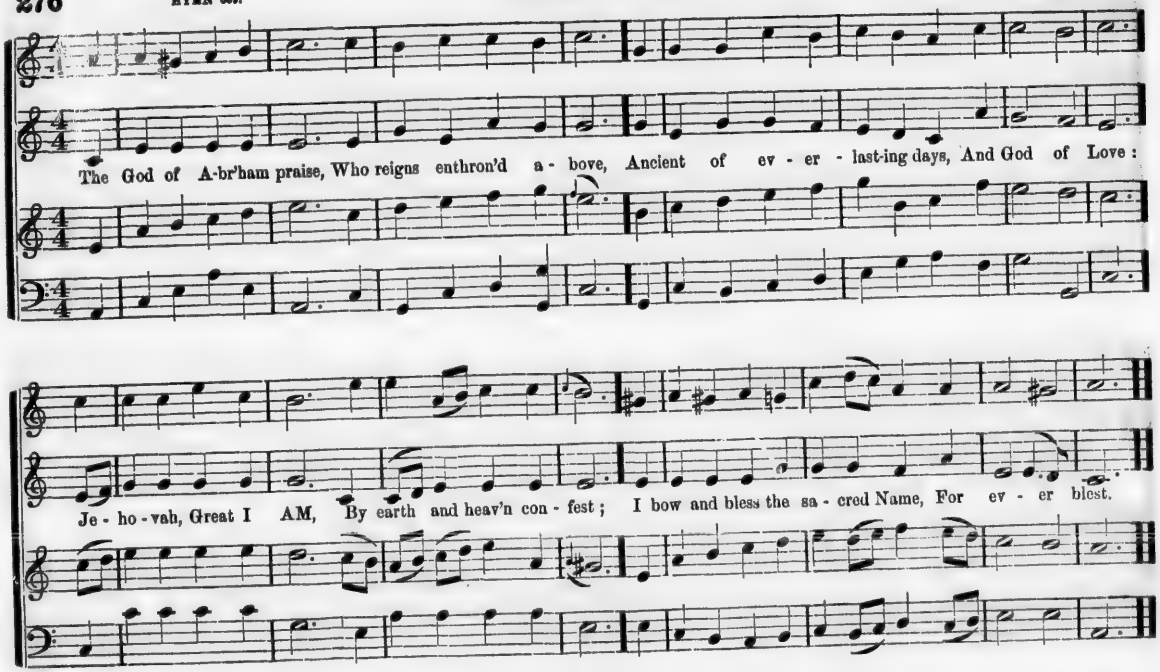
Dalston. P. M.


My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;
The u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in form com - plete.

HYMN 669.

Leoni. P. M.

Ancient Jewish Chant.



Tho' nature's strength de-cay, And earth and hell withstand, To Canaan's bounds I urge my way, at his command. The wat'ry deep I pass,

p *f*

With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.

No Chords.

Beaumont. P. M.

The God of Abraham praise, Who reigns enthron'd a-bove: Ancient of ev - er - last-ing days, And God of love:

Je - ho - vah, Great I AM! By earth and heaven con - fest; I bow and bless the sa-cred Name, For ev - er blest.

Larghetto *p* Cres. *mf*

I will a - rise, will a - rise &c.

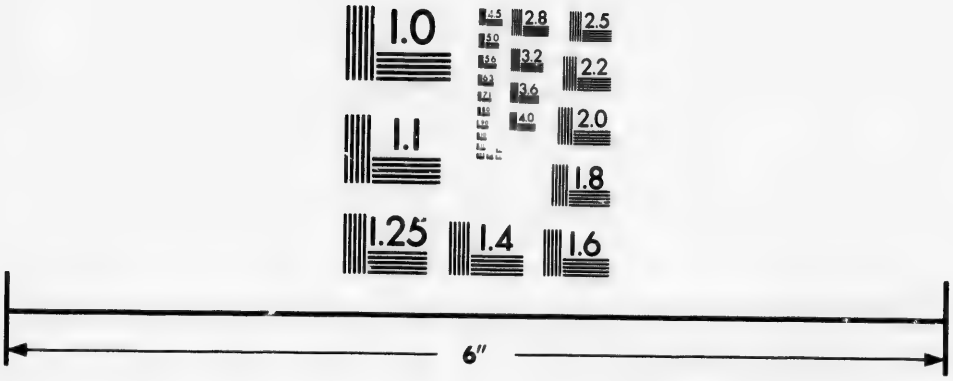
I will a - rise, I will a - rise, will a - rise, And go to my Fa-ther; and will say un - to him, Fa - ther, Father, I have sinned, have sinned, I have

p

pp *mf* Rall. *p*

sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

IMAGE EVALUATION
TEST TARGET (MT-3)



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COLLECT. Lord of all power and might.

WILLIAM MASON.

Moderate.

SOLI.

SOLI.

Lord of all power and might, Lord of all power and might; Thou that art the author, Thou that art the author, Thou that art the author of

CHORUS.

f *p* *m* *f*

all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - li-gion, Lord of all power and might,

f *p* *m* *f*

CHORUS.

SOLI.

nourish us in all goodness, Lord of all power and might; And of thy great mercy, And of thy great mercy, Keep us

SOLO.

SOLI. CHORUS. SOLI. CHORUS.

Keep us, Keep us in the same, through Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

MOTET. One thing have I desired of the Lord.

W. B. B.

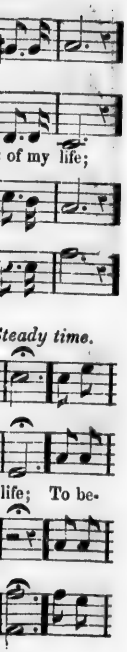
Moderate.

One thing have I de-sired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life;

Steady time.

One thing I have desired of the Lord; that will I seek after: that I may dwell in the house of the Lord all the days of my life; To be-

1st and 2d Bases.



cres. *dim.* *p*

hold the beau-ty of the Lord, To be - hold the beauty of the Lord,

hold the beauty of the Lord, to be - hold the beauty of the Lord, and to in-quire in his temple. For in the time of

p

cres *f* *p* *lentando.* *f* *tempo primo.*

trouble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er-na - cle he shall hide me: he shall set me up, up-

f *p* *f*

f *staccato. con spirito.*

on a rock, he shall set me up, up - on a rock. And now shall my head be lifted up above mine enemies round about me: therefore will I

I will sing.....

of-fer in his tab-er-na-cle sac - ri - fi-ces of joy, therefore will I of-fer in his tab-er-na-cle sac - ri - fi-ces of joy; I will sing, I will

I will sing....

I will sing..... I will sing

sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.

.....I will sing.

I will sing.....I will sing.

Psalm 117.

Thanksgiving Anthem. (Brevis.)

Allegro.

O praise the Lord, all ye nations, Praise him all ye people, Praise him, praise him all ye people, Praise him, praise him all ye

For his mer - ci - ful kindness, &c.

people, people, For his mer-ci-ful kindness is great toward us, is great..... And the truth of the

For his mer - ci - ful kindness, &c.

Lord en - du - reth for ev - er, And the truth of the Lord en - du - reth for ev - er, ev - er, Praise ye the Lord.

Gloria Patri.

Allegro. *f*

Glory, glory, be to the Father, and to the Son, and to the Ho-ly Ghost, Glory, glo-ry, be to the Fa-ther, and to the Son, and to the

mp *cres.*

As it was in the be - ginning, is now, As it was in the be - ginning, is now, and ev - er

Ho-ly Ghost. As it was in the be-ginning, as it was in the beginning, is now,

mp *mp*

As it was in the be - ginning, is now, ... As it was in the be - gin - ning, is now, and ev-er

shall be, and ev - er shall be, world without end.

f *mf*

end.....

and ev - er shall be, and ev - er shall be, world without end, world without end, world without end, as it

cres. *f* *mf*

shall be, and ev - er shall be, world without end, end.....

f

was in the be - gin - ning, is now, and ev - er shall be, world without end, A - men, A - men, A - men, A - men.

f

Maestoso.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa-ba-oth! Heaven and earth are full of the majesty of thy glo - ry: Heaven and earth are full of the

dim. p f slow.

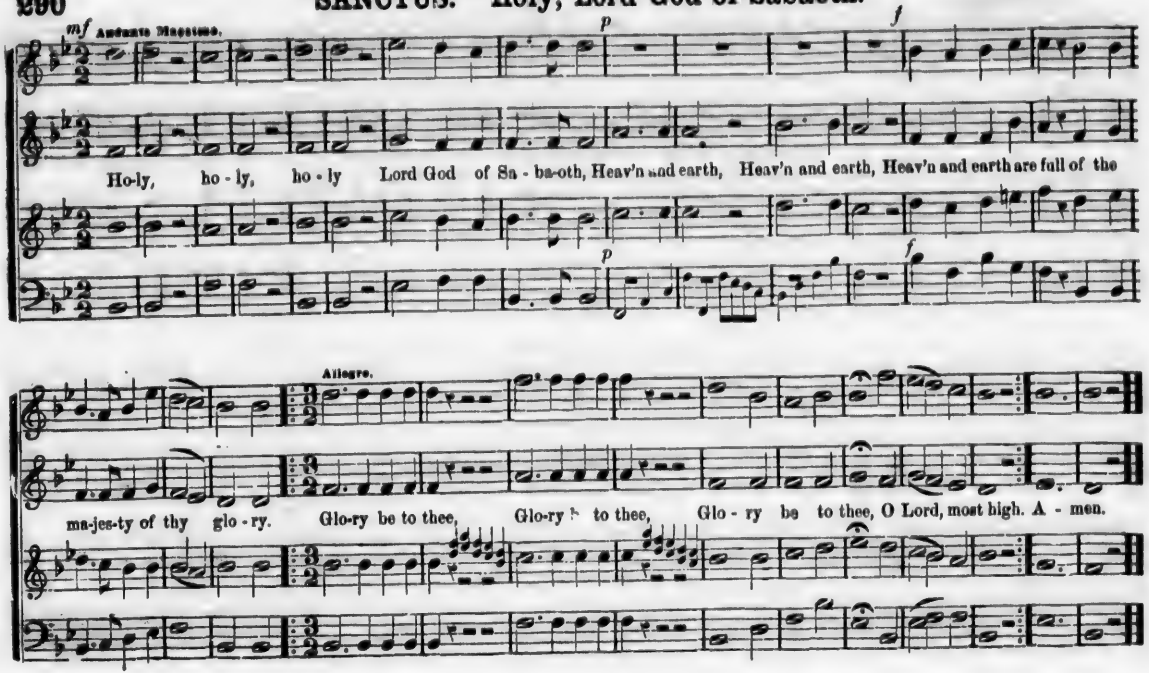
Glo-ry be to thee— Glo-ry be to thee— to thee—

majesty of thy great glo - ry— Glory be to thee— Glory be to thee— Glory be to thee—to thee, O Lord most high.

Glo-ry be to thee— Glo-ry be to thee— to thee—

SANCTUS. Holy, Lord God of Sabaoth.

SWAFFIELD.



1 There is a hap - py land, Fast by the throne, Where, with a sinless band, God reigns a - lone; Where, a - mid Eden's bloom,

2 There is a hap - py clime, Christ is the sun; Light from whose orb sublime, Shines ev - er on: A - dieu the earth for aye;

dim.

Flowers gathered from the tomb, Breathe fragrance to perfume, Bow'rs, glo-ry's own.

Spir - it burst thy bond of clay, Haste thith - er, haste a - way To endless day.

3.
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
Till death in Christ redeems, All, all is vain.

4.
On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angel I bide my time To soar on high.

HYMN. Father, breathe an evening blessing.

Moderate

1. Fa-ther, breathe an evening blessing, Eve re-pose our spir-its seal; Sin and want we come con fessing; Thou canst save and thou canst heal.
2. Tho' destruction walk a-round us, Tho' the ar-rows past us fly, An-gel guards from thee surround us; We are safe if thou art nigh.
3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he, who, nev-er weary, Watchest where thy peo-ple be.
4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e-ter-nal bloom.

HYMN. Go to the grave. 10s.

T. B. WHITE.

Dolce.

1. Go to the grave in all thy glorious prime, In full ac-tiv-i-ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servants hour.
2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.
3. Go to the grave, for there thy Saviour lay, In death's embraces, ere he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.
4. Go to the grave; no, take thy seat above: Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

Allegro.

O come, &c. O come, &c. O come, &c. Let us hear-ti-ly rejoice, Let us

O come, let us sing unto the Lord, O come, let us sing unto the Lord, Let us hear-ti-ly re-joice,

O come, &c. Let us, &c.

Let us hear-ti-ly re-joice,

hear-ti-ly re-joice..... Let us hearti-ly re-

Let us hearti-ly rejoice in the strength of our sal-va-tion, Let us hearti-ly rejoice.....

Let us hear-ti-ly re-joice

joice..... in the strength of our salvation.

DUET—Treble and Bass.

Andantino

Let us hear-ti-ly re-joice in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-

giv-ing, with thanksgiving, come be-fore his presence, Let us come be-fore his presence with thanksgiving,

Sym.

And show our-selves glad, And show our-selves glad, And show our-selves glad,.....

And show our-selves glad, And show our-selves glad, And show our-selves

Sym.

in him with psalms.

glad.

f CHORUS—Large.

For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a great King above all gods.

f

Recitative—Bass.

In his hands are all the corners of the earth, And the strength of the hills is his al-so: The sea is his, and he made it, And his

DUET—Trebles
Allegro

hand pre-par-ed the dry land. O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.

CHORUS.

O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker. For he is the Lord, the

DUETT.

Lord our God, And we are the peo-ple, we are the people, we are the peo-ple of his pas-ture, and the sheep of his hand.

CHORUS. TUTTI. Adagio.

SOLO.

For he is the Lord, the Lord our God, And we are the people, we are the people, we are the people of his pasture, And the sheep of his hand.

SOLO.

HYMN. Vital spark of heavenly flame.

Adagio. HARWOOD.

Vi-tal spark of heavenly flame! Quit, oh! quit this mor - tal frame: Trembling, hoping, lingering, fly-ing--Oh! the pain, the bliss of dying!

Allegro.

Cease, fond na-ture, cease thy strife, And let me lan - guish in - to life! Hark! they whis - per, an - gels say, Hark! they whis - per,

an - gels say, "Sis-ter spir - it, come a - way:" "Sis-ter spir - it, come a - way:" What is this ab-sorbs me quite? Steals my sen-ses,

shuts my sight—Drowns my spir - it— draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes—it dis - ap - pears, Heaven o - pens on my eyes! my ears With sounds se - raph - ic ring!

Allegro.

Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! O death! where is thy sting! O grave! where is thy vic-to-ry! O

I mount! I fly!

death! where is thy sting! Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O

I mount! I fly!

I mount! I fly!

grave! where is thy vic-to-ry! thy vic-to-ry! O death! where is thy sting! O death! where is thy sting! Lend, lend your wings! I mount! I

O death!

mount, I fly,

Adagio.

fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O death! O death! where is thy sting!

mount, I fly,

HYMN ANTHEM. Unvail thy bosom, faithful tomb.

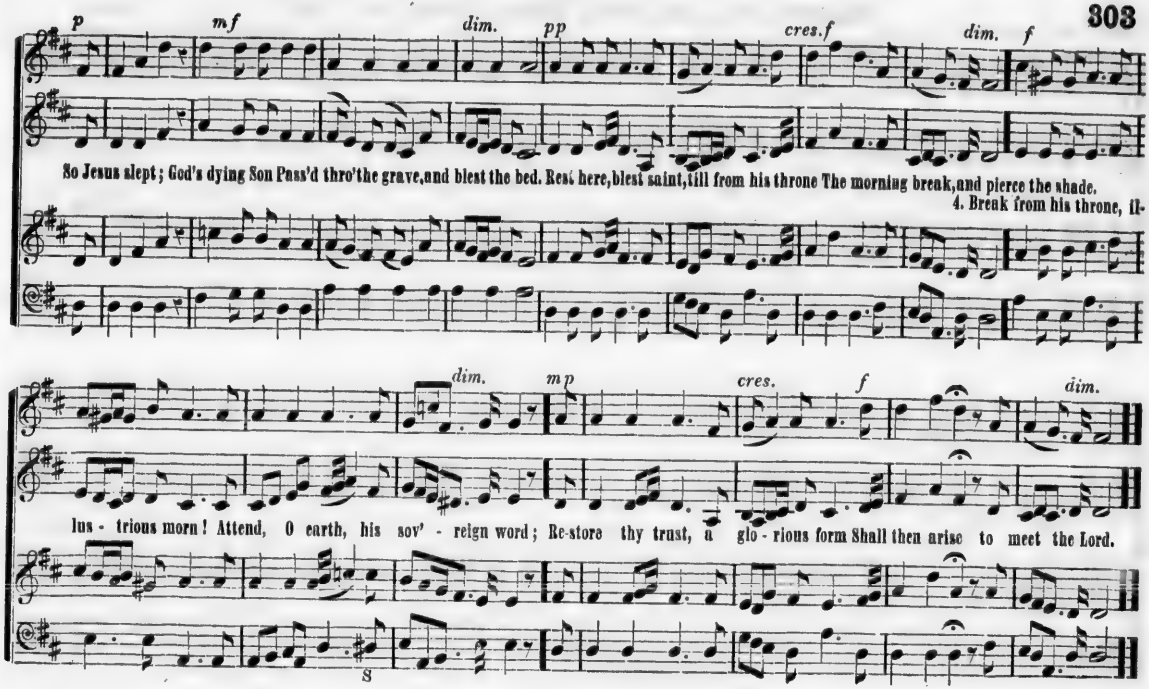
Newly arranged from HANDEL'S Dead March in Saul.

mp Adagio. *m* *cres.* *dim.*

1. Un-vail thy bo-som, faith-ful tomb; Take this new treasure to thy trust, And give these sacred relics room, To slumber in the si-lent dust,

p *cres.* *mf* *p* *cres.* *dim.*

2. Nor pain, nor grief, nor anxious fear Invade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.


p
mf
dim.
pp
cres.f
dim.
f
So Jesus slept; God's dying Son Pass'd thro'the grave,and blest the bed. Rest here,blest saint,till from his throne The morning break,and pierce the shade.
4. Break from his throne, il-
dim.
mp
cres.
f
dim.
lus - trious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.
S

Slow and soft

Blessed are the Dead which die in the Lord.

FAWCETT.

1. Hear, hear, hear what the voice from heav'n pro - claims, for all the pi - ous dead, for all.... the

pi - - ous dead, Sweet, sweet, sweet is the sa - vour of their names, And soft their sleep - ing

bed,..... and soft their sleep - - ing bed.

DUETT.

bed, and soft, and soft their sleep - ing bed. They die in Je - sus, They die in Je - sus

bed,..... and soft their sleep - - ing bed.

bed, soft their sleep-ing bed, and soft, and soft their sleep - ing bed.

1st Treble

and are bless'd; How kind..... their slum - bers are, How kind their slum - - bers are From suff - 'rings

2d Treble

and from sins re - leas'd, And freed from ev - - ry snare, And freed from ev - - ery snare.

CHORUS. Con spirito.

Far from this world of toil and strife, They're pre-sent with the Lord, They're present with the Lord, The la - bours of their mor - tal

life, End in a large reward, a large re - ward, a large re - ward, The labours of their mortal life, End in a large re - ward.

CHORUS. Adagio

a large re-ward, The

Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; A-

rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdued them, And scattered their legions was mightier, far;

They fled like the chaff, from the scourge that pursued them ; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of

war, and their chariots of war. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be ; Shout, for the

free,..... Zi - on is free,

foe is destroyed that enslaved thee, Th'oppress-or is vanquished, and Zi - on is free, Th'op-press-or is vanquished, and Zi - on is free.

Isaiah 52.

ANTHEM. Awake, awake, put on thy strength.

A-wake, awake, put on thy strength, O Zi - on, awake, awake, put on thy strength, a - wake, awake, put on thy

A - wake, Awake, put on thy strength, a - wake,

strength, O Zi-on, put on thy beau-ti-ful garments, O Je - ru - sa - lem. Loose thy - self from thy bands, the bands of thy neck, Loose

SOLO.

CHORUS.

.... thyself from thy bands, the bands of thy neck, O captive daughter of Zi - on. Shake thyself from the dust, Shake thyself from the dust, O Je-

- ru-sa-lem, thou ho-ly, ho-ly ci - ty. How beau-ti-ful up-on the mountains, How beautiful upon the mountains are the feet of him

DUETT—Affettuoso.

CHORUS—Vigoroso.

that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

sing, O heav'ns.....

joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-

lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru-sa-lem, Hal - le - lu-jah, Sing to-geth-er, Sing together, ye waste pla-ces

of Je - ru - sa - lem Halle - lu - jah! for the Lord hath comfort - ed his peo - ple; Hal-le-lu-jah! and all the world, and all the

world shall see the sal - va-tion of our God: And all the world shall see the sal - va - tion of our God.

HYMM ANTHEM. Jerusalem, my glorious home.

L. MASON.

Allegretto. *mf*

Je-ru-salem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy.... In joy and peace, In joy and peace,

2. Oh, when shall I thy courts, thy courts as-

joy,.... In joy..... and peace with thee. 2. Oh, when, thou city of my God, Shall I thy courts as-cend:

In joy and peace,

2. Oh, when shall I thy courts, thy courts as-

cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom.

Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - den's bloom, No sin nor

cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,

nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you

sor - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I onward press to you. Je-

nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you

ru-salem! Je-ru-sa-lem! Name ev-er dear to me.... 4. Why should I shrink at pain and woe, Or feel at death dis-

may? I've Ca-naan's good-ly land in view, And realms of end-less day. 5. Je-ru-salem! My glorious home! My soul still pants, My for

I've Ca-naan's good-ly land in view, And realms of endless day.....

thee; Then, When I thy joys, thy joys shall see,

soul still pants for thee; Then, Then shall my labors have an end, When I.... thy joys,.... When I..... thy

thee; Then, When I thy joys, thy joys shall see,

thy joys.....

joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

Malachi iv : 1, 2.

For behold the day cometh.

W. B. B.

With deep solemnity

For behold the day com-eth that shall burn as an ov-en, and all the proud, yea, and all that do wick-ed-ly shall be as stubble, and the

And the day that

day..... that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch. branch.

1st time 2d time

And the day that

With animation

a - rise

But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his

wings; but un - to you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings; but un - to

ritard.

you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with heal-ing in his wings.

his wings

EASTER ANTHEM. Lift your glad voices.

MOZART.

Allegro. *mf* *p*

1 Lift your glad voices in tri-umph on high, For Je-sus hath risen, and man shall not die; Vain were the terrors that gather around him, And

2 Glo - ry to God in full anthems of joy: The be - ing he gave us death cannot destroy; Sad were the life we may part with to-morrow, If

ff

short the do-min - ion of death and the grave : He burst from the fet - ters of dark-ness that bound him, Resplen-dent in

He burst from the fet - ters of dark - ness that
But Je - sus hath cheer'd the dark val - ley of

tears were our birthright and darkness our end ; But Je - sus hath cheer'd the dark val - ley of sor - row, And bade us im-

ff *ritard.*

glo - ry, to live and to save ; Loud was the chorus of an - gels on high, The Saviour hath ri-sen and man shall not die.

mor - tal to hea - ven as-cend ; Lift then your voices in tri-umph on high, For Je - sus hath ri-sen and man shall not die.

Heavenly Father.

From the "INTERCESSION."

TENOR SOLO

CHORUS

m

Heav'nly Father, Heav'nly Father, Father we thy blessing seek, Heav'nly Fa-ther, Heav'nly Father, Father we thy blessing seek.

Organ

Voice

m CHORUS

DUETT.

Sup-pliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy bless-ing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

TENOR SOLO TRIO *f* CHORUS SOLO

Father we thy blessing seek; For thy blessing suppliant, Lo! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-

Organ Voice Organ

f CHORUS.

migh-ty thou, almigh-ty thou. Heav'nly Fa-ther, Heavn'ly Fa-ther, we are weak, al - migh - ty thou, are weak, al-migh - ty thou.

Voice

CHRISTMAS ANTHEM. Angels from the realms of glory.

An-gels from the realms of glo - ry, Wing your flight o'er all the earth, Ye who sang Cre - a-tion's sto - ry, Now proclaim Mes-si-ah's birth.

Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,

p *f*

An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang cre - a - tion's sto - ry, Now proclaim Mes-

p *f*

si - ah's birth, Now proclaim Mes-si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

Come and wor - ship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King, Worship Christ the newborn King.

Salvation, O the joyful sound.

A sovereign balm

Sal - va-tion, sal-va - tion, O the joyful sound, What plea - sure to our ears; A sovereign balm for ev - 'ry wound, A cordial

A sovereign balm

A cor - dial, A cor-dial, A cor-dial for our fears. Glo - ry, hon - our, Glo - ry, hon - our, Glo - ry, hon - our,

be un-to the Lamb, be un - to the Lamb, be un - to the Lamb, be un - to the Lamb,.....

be un - to the Lamb, be un - to the Lamb, be un - to the Lamb.....

praise and pow-er be un - to the Lamb, be unto the Lamb, be un - to the Lamb, be un-to the Lamb.....

be un to the Lamb, be un-to the Lamb, be un - to the Lamb, for ever

for ev - er, Je - sus Christ is our Redeem - er, Hal-le-lu-jah, Hal-le-lujah, Hal-le-lujah, Hal-le - lu - jah,

for ev - er,

Praise the Lord, Hal - le - lu - jah, Praise the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.

The Promised Land.

DUETT—Treble and Bass

On Jor - dan's storm - y banks I stand, And cast a wish - ful eye, And cast a wish - ful eye, To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie, Where my pos - ses - sions lie.

CHORUS—Lively

p *f*

O the trans - port - ing, &c,

O the trans-port - ing, rapt - - 'rous scene, That ri-ses to my sight, That ris - es to my sight, Sweet fields ar -

p

O the trans - port - ing, &c. That ris es to my sight,

Sweet fields arrayed in living green, And riv-ers of de-light.

-rayed in liv-ing green, And riv-ers of delight, Sweet fields arrayed in liv-ing green, And riv-ers of de-

Sweet fields arrayed in living green, And riv-ers And riv-ers of de-

-light. There gen'rous fruit that nev-er fails, On trees im-mor-tal grow, On trees im-mor-tal grow;

Sym. Cho.

With milk and hon-ey flow. With milk, &c.

With milk and hon - ey flow, With milk..... ..... and hon-ey flow.

There rocks and hills, and brooks and vales With milk and hon - ey flow, With milk and hon - ey flow.

With milk and hon - ey flow.

DUETT—Treble and Bass

All o'er those wide ex - tend - ed plains Shines one e - ter - nal day, Shines one e - ter - nal day; There God the

Son for ev - er reigns, And scat - - ters night a - way, And scat - ters night a - way.

Sym.

TRIO—2 Trebles and Bass

2d

1st

No chill - ing winds nor pois - 'nous breath, Can reach that health - ful shore, Can reach that health - ful shore;

sick - ness and sor - row, pain and death, Are felt and fear'd no more, Are felt and fear'd no more.

CHORUS—Allegro

Hal-le-lu-jah, Hal-le-lu-jah, A - men.

Hal-le-lu-jah, A-men, Amen, Hal-le-lu-jah, A - men, Amen, Hal-le-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hal-le-lujah, Amen,

Hal-le-lu-jah, Hal-le-lu-jah, A - men

Adagio

Hal - le - lu - jah, Amen, A - men, Hal - le - lu - jah, Amen.

Hal-le-lu-jah, A - men, Hal - le - lu - jah, Amen, Hallelujah, A - men, Halle - lujah, Hal-lelujah, A-men. Amen, A-men.

Hal-le-lu-jah, Hal-le-lu-jah, Amen, A - men, Hal - le - lujah, Hal-le-lu-jah, A - men.

Psalm, 76.

In Jewry God is known.

J. C. WHITFIELD.

CHORUS—Lively

CHORUS

f

In Jew-ry is God known, his name is great in Is-ra-el In Jew-ry is God known, his name is great in Is-ra-el, his

verse

name is great, his name is great, his name is great in Is-ra-el, his name is great, his name is great, his name is great in Is-ra-el.

ff

VERSE. FIVE VOICES Moderato.

At Sa - lem is his, &c.

At Sa - lem is his ta - ber na - cle, is his ta - - ber na - cle, and his dwell - ing in

1st TREBLE

2d TREBLE

At Sa - lem is his, &c.

At Sa - lem is his, &c.

Si - on and his dwell - ing, in Si - on, at Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his

U

At Sa - lem is his, &c.

his dwell - ing, his

dwelling in Si - on, At Sa - lem, at Sa - lem is his ta - - ber na - cle, and his dwell - - - -

na - cle, his dwell - ing, his

dwell - ing, his dwell - ing in Si - on, his dwell - ing, his

dwell - ing, his dwell - - - - - - ing, his

- - ing, his dwell-ing in Si - on, his dwell - ing, his dwell-ing, his dwell - ing in Si - on.

dwell - ing, his dwell - ing, his

CHORUS—Lively

There brake he the ar - rows of the bow, the shield, the sword,

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

There brake he the ar - rows of the bow, the shield, the sword,

Verse

bat-tle, There brake he the ar-rows of the bow, the ar-rows of the bow; The shield, the sword, the sword and the

bat - tle; There brake he the

bat - tle. There..... brake he the ar - rows of the bow, the .....

bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

FAWCETT.

p

O for a shout of sa - cred joy,

O for a shout of sa - - cred joy, to God, to God the sov' - reign King, to God the sov'reign King;

O for a shout of sa - cred joy,

Let ev' - ry land their tongues em - ploy, and hymns of tri - umph sing, and hymns of tri - umph sing; Je - sus our God,

DUETT. 1st TREBLE

Je - sus our God as - cends on high; His heav'n - ly guards a - round, His heav'n - ly guards a-round, At -

2d TREBLE

tend him ris - ing through the sky, With trum-pets joy - ful sound, with trum-pets joy - ful sound.

tr

tr

CHORUS—Lively

Let mor-tals learn their strains, learn their strains, Let all the earth his honours

While angels shout and praise their King, Let mortals learn their strains, Let mor - tals learn their strains, Let all the earth his hon - ours

Let mor-tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours

Adagio

sing, O'er all the earth he reigns, the earth he reigns,

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all.... the earth he reigns, the earth he reigns, O'er all the earth he reigns.

sing, O'er all..... ..... the earth he reigns.

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all the earth he reigns, the

Sacred Peace, celestial treasure.

p *pp*

Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

p

Sa - cred peace..... Sa - cred peace..... .....Here be-

Care and grief have made us wea - ry, Come, O come, and soothe our pain, Celestial treasure, Celestial treasure,

pp *mf*

Here be - stow thy smiles a - gain, Sa-cred peace, Here bestow thy smiles a - gain, Celestial treasure, Here be-stow thy smiles a - gain.

pp

Now, Lord, we part in thy great Name.

FAWCETT.

In which we here to - geth - er came, In which we here to - geth - er came,

Now, Lord, we part in thy great name, In which we here to geth-er came, In which we here to - geth-er came:

In which we here to - geth - er came, In which we here to - geth - er came,

Help us our few re - main - ing days to live un - to Je - hovah's praise, To live un - to Je - ho-vah's praise.

DUETT—1st and 2d Trebles.
Not too quick.

Help us in life and death to bless The Lord our strength and righteousness, The Lord our strength and righteousness.

And bring us all to meet a - bove, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.

CHORUS—Moderato.

And bring us all to meet a-

Help us in life and death to bless The Lord our strength and righteous - ness, And bring us all to meet a -

8va

And bring us all to meet a-

Then shall we bet - ter sing thy love, Then shall we, &c.

bove, Then shall we bet - ter sing thy love. Then shall we bet - ter sing thy love.

- bove, Then shall we bet - ter sing thy love, Then shall we bet - - ter sing thy love.

- bove, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.

f

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - - - - - le -

p Trebles

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

p

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

f

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,

f

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, A - men.

Aaron .....
Abingdon
Abridge ....
Admah ...
Admiration
Adoration
Advent ...
Albion ....
Alfreton....
Alma .....
Amasiah
Ambleside.
Angel's Son
Antioch ....
Anxiety ....
Arabia ....
Ariel .....
Arlington .
Ashley ....
Assylum ..
Atlantic ....
Attercliffe
Auburn ....
Axbridge ..
Aynhoe ....

Balerma....
Barby .....
Barrett ....
Beaumont ..
Bedford .....
Bethel .....
Birminghan
Birminghan

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GENERAL INDEX TO THE HYMNS AND SUITABLE TUNES.

This Index is not intended to prevent the Hymns being sung to other suitable Tunes, but only as a ready guide to such Tunes as are suitable; nor is the order in which the Tunes are arranged intended to indicate any preference of one Tune over another

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
1	7	O for a thousand ...	C. M.	Attercliffe	Bolton	Wilts.
2	8	Come, sinners, to...	L. M.	Canada	Devotion	Effingham.
3	9	O all that pass by...	10's & 11's.	Hanover	Norton	King Street.
4	10	Ho! every one that.	L. M.	Peru	Justification	Rothwell.
5	11	Thy faithfulness...	10's & 11's.	Portuguese Hymn.	.....	Hanover.
6	12	Sinners, turn, why..	8—7's.	Hotham	Seville	Pilton.
7	13	Let the beasts their...	8—7's.	German Hymn...	Sicilian Mariners..	Holham,
8	14	What could your....	8—7's.	Mount Hermon ..	Alma	Savona.
9	15	Sinners, obey the...	L. M.	Stonefield	Duke Street	Sandbach.
10	16	Ye thirsty for God...	10's & 11's.	Hanover	Norton	King Street.
11	17	God, the offended...	L. M.	Wareham	Hamburg	Melcombe.
12	17	Come, ye that love..	S. M.	Cranbrook	Dallas	Essex.
13	18	Happy soul, that...	8—7's.	Hotham	Seville	Culpinstock.
14	19	Happy the man that	L. M.	Angel's Song	Duke Street	Effingham.
15	20	Happy the souls to..	C. M.	Warwick	Oldham	Attercliffe.
16	21	Happy the souls that	L. M.	Stonefield	Ward	Duke Street.
17	22	Jesus, from whom...	L. M.	Rockingham	Angel's Song	Mamre.
18	23	Maker, Saviour of...	7's & 6's.	Asylum	City Road	Josiah.
19	24	Rejoice evermore....	10's & 11's.	Portuguese.....	King Street.....	
20	25	Weary souls, that...	6—7's.	Mount Calvary ..	Wellspring.....	Ramsay.
21	25	Ye simple souls....	S. M.	Cambridge.....	Dallas	Wirksworth.
22	27	Behold the Saviour..	C. M.	Prescott	St. Ann's	Abridge.
23	27	Extended on a cur-	L. M.	Rockingham.....	Munich	Melcombe.
24	28	Ye that pass by.....	L. M.	Effingham	Angel's Song.....	Wakefield.
25	29	O those dear saf-...	L. M.	Wakeham	Melcombe	Windham.
26	30	I thirst, thou woun-	L. M.	Stonefield	Duke Street.....	Daisy Hill.
27	31	Saviour, the world's.	9-6's & 4-7's.	Irene	Dedication.....	Eccles.
28	32	O love Divine! what	6—8's.	Homerton.....	Terah	Love.
29	33	Come, ye weary sin-.	8—7's.	Townhead.....	Savona.....	Seville.
30	33	Where shall my....	6—8's.	Luther's Hymn....	Eaton	Desire.
31	35	See sinners, in the ..	6—8's.	Plymouth Dock...	Cleft of the Rock.	Carey's.
32	35	Sinners, believe the..	6—8's.	Madrid	Terah	Plymouth Dock.
33	36	Would Jesus have..	8—8's.	Barrett	Charity	Brighton.
34	37	Let earth and hea-...	4-6's & 2-8's.	Burnham	Dunstable.....	Warsaw.
35	38	Jesus, thou all re-...	C. M.	Hembury	Bedford	Abridge.
36	3	Lovers of pleasure..	C. M.	Bristol	Broomsgrove.....	Howard.
37	40	Jesus, the Name....	C. M.	Arlington	Rose Lane	West's.
38	40	O God of good th'...	6-8's, 2nd	Monmouth	New Court.....	Gay's.
39	42	Father whose ever-..	L. M.	Justification	Newhaven	Migdol.
40	43	Ye neighbours and..	10's & 11's.	.....	Harmony	Norton.
41	44	O God! our help in.	C. M.	St. Mary's	Walsal	St. Stephen's.
42	45	Thee we adore	C. M.	China.....	St. Mary's	Dundee.
43	46	And am I born to....	S. M.	Sarah.....	Boylston	St. Bride's.
44	47	And am I only born.	4-8's & 2-6's.	Willenhally.....	Rochdale	Latrobe.
45	48	Shrinking from the..	L. M.	Complaint	Sandbach	Effingham.
46	48	The morning flowers	L. M.	Rockingham	Wilton	Mamre.
47	49	Come, let us anew...	P. M. Cl. 1.	Holton	Derbo	Trons.
48	50	Pass a few swiftly...	L. M.	Newington Green.	Wareham	Munich.
49	51	Ah, lovely appear....	8—5's.	Arabia	Carnaby	Prescott.
50	52	Rejoice for a brother	8—5's.	Albion	Goshen	Hythe.
51	53	Blessing, honour,...	8—7's.	Hotham	Seville	Martyn.
52	55	Hark! a voice di-...	8—7's.	German Hymn ...	Feversham	Aaron.
53	56	Again we lift our....	2-6's & 4-7's.	Dedication.....	Irene	Eccles.
54	57	Give glory to Jesus..	8—8's.	Macedonia.....	Prescott	Carnaby.
55	58	Hearken to the.. .	7's & 6's.	Preparation.....	Asylum.....	Clark's.
56	59	Thou Judge of	S. M.	Wirksworth	Sarah.....	Ayshoe.
57	60	He comes! he comes	L. M.	Judgment.....	Melcombe.....	Job.
58	60	The great Archangel.	L. M.	Job	Wareham	Old Hundred.
59	61	Jesus, faithful to...	7's & 6's.	Preparation.....	City Road.....	Josiah.
60	62	Thou God of glori-..	1-8's & 2-6's.	Ariel	Harwood.....	New Street.
61	63	Righteous God.....	8's & 8's.	Ambleside.....	German Hymn....	Holham.
62	64	Stand th' Omnipo-..	7's & 6's.	Preparation.....	Asylum.....	Kingswood.
63	65	How happy are the..	1-8's & 2-6's.	Rochdale	St. John's.....	Praise.
64	66	Woe to the men on..	C. M.	Burford.....	Balerma	Martyrdom.
65	67	By faith we find....	C. M.	Abridge.....	Hensbury	Oaklands.
66	69	Ye virgin souls.....	1-6's & 2-8's.	Majesty	Lennox.....	Burnham.
67	69	Lo! he comes with.	8's, 7's & 4's.	Helston.....	Calvary	Helmsley.
68	70	How happy is the...	2-6's & 4-7's.	Howell.....	Dedication.....	Eccles.
69	71	How weak the....	4-8's & 2-6's.	New Street.....	St. John's.....	Harwood.
70	72	Thou, Lord, on....	6—8's.	Carey's	Eaton	Madrid.
71	72	I long to behold....	8—8's.	Mansions.....	Israel.....	Arabia.
72	73	Leader of faithful..	6—8's.	Plymouth Dock...	Terah.....	Admah.
73	74	Saviour, on me the..	6—8's.	Madrid	Siloam	Cleft of the Rock.
74	75	Away with our sor-..	8—8's.	Albion.....	Carnaby	David
75	76	We know, by faith...	8. M.	Mansfield	Cambridge.....	Mathias.
76	76	Lift your eyes of...	8—7's.	Alma	Seville	Narcissus.
77	77	The Church in her..	8—7's.	Theodora	Narcissus.....	Martyn.
78	78	Do thirsty are.....	8—8's.	Prescott	Carnaby	Albion.
79	80	A fountain of Life...	8—8's.	Israel.....	David	Carnaby.
80	81	Terrible thought!...	C. M.	Walsal.....	Prescott	Hythe.
81	82	Father of omnipre-..	6—8's.	Luther's Hymn	St. Mary's	Balerma.
82	83	Shepherd of souls...	L. M.	Rockingham	Plymouth Dock...	Madrid.
83	84	Thou Son of God....	C. M.	Abridge	Justification.....	Warrington.
84	85	Come O thou all....	C. M.	Dundee	Irish.	
85	86	Spirit of Faith, come	S. M.	Arlington	Lydia	Antioch.
86	87	Sinners, your hearts.	2-6's & 4-7's.	Shirland.....	Spilsby	Bethel.
87	88	Come, Holy Ghost!...	C. M.	Dedication.....	Irene	Eccles.
88	88	Father of all, in....	C. M.	Sheldon	Hensbury	Trinity.
89	89	Inspirer of the an-..	6—8's.	Abingdon.....	Warwick	Rose Lane.
				Desire.....	Carey's	Eaton.

GENERAL INDEX TO THE HYMNS AND TUNES.

Hys.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
90	90	Thus saith the Lord..	L. M.	Wareham.....	Warrington.....	Stonefield.
91	90	Long have I seem'd..	C. M.	St. Mary's.....	Burford.....	Walsal.
92	91	Still for thy loving..	C. M.	Churmouth.....	David's Harp....	Warwick.
93	92	My gracious loving..	S M.	Isaiah.....	Thatcher.....	Sarah
94	91	Thou wen who slight.	C. M.	Bedford.....	Arlington.....	Warwick.
95	93	Author of faith, eter-	L. M.	Portugal.....	Fort Hope.....	Adoration.
96	93	How can a sinner..	S. M.	Falmouth.....	Mathias.....	Boylston.
97	97	Thou great mysteri..	4-8's & 2-6's.	Harwood.....	Latrobe.....	Ariel.
98	93	Upright, both in...	7's & 6's.	Clark's.....	Dependance.....	Jesiah.
99	98	Father of lights, fr..	6—8's.	Luther's Hymn...	Homerton.....	Desire.
100	99	Jesus, my Advocate.	L. M.	Stonefield.....	Mamre.....	Dresden.
101	100	Saviour, Prince of..	6—7's.	Eglon.....	Wellspring.....	Damascus.
102	101	O that I could rep..	S. M.	Sarah.....	St. Bride's.....	Wirksworth.
103	102	O that I could rev..	S. M.	St. Bride's.....	Zeal.....	Boylston.
104	102	O for that tenderness	C. M.	York.....	Antioch.....	Gabriel.
105	10	O that I could rep..	S. M s	Mount Ephraim...	Aynhoe.....	Bradley Church.
106	104	Jesu, let thy pity..	7's & 6's	Kingswood.....	Dependance.....	City Road.
107	105	The Spirit of the...	L. M.	Morning Hymn....	Wakefield.....	Devotion.
108	106	Enslaved to sense...	C. M.	Irish.....	Arlington.....	London.
109	107	Wretch'd, helpless..	7's & 6's.	Clark's.....	Assylum.....	Amasiah.
110	109	Jesus, Friend of....	7's & 6's.	Josiah.....	Dependance.....	Kingswood.
111	110	Thus saith the Lord.	L. M.	Adoration.....	Daventry.....	Effingham.
112	111	Woe is me! what....	7's & 6's.	Clark's.....	Assylum.....	City Road.
113	113	O thou, whom faith..	6—8's.	Cleft of the Rock..	Desire.....	Siloam.
114	113	Jesus, in whom....	6—8's.	Siloam.....	Zauberflote.....	Castleton.
115	114	Let the world their..	7's & 6's.	Clark's.....	Assylum.....	Woodhouse Grove.
116	115	Saviour, cast a pity..	6—7's	Mount Calvary...	Eglon.....	Linton Green.
117	116	God is in this and...	C. M.	Dundee.....	Havanna.....	St. Steven's.
118	117	Author of faith, to..	4-8's & 2-6's.	Praise.....	Ariel.....	New Street.
119	118	Father of Jesus....	C M.	Warwick.....	Rose Hill.....	Geneva.
120	119	Comfort ye minis...	6—8's.	Adonah.....	Plymouth Dock...	Ledbury.
121	119	Expand thy wings..	6—8 s.	Desire.....	Siloam.....	Desire.
122	120	O thou who hast our	4-8's & 2-6's.	Latrobe.....	Willoughby.....	Rochdale.
123	121	Let the Redeem'd...	C. M.	Geneva.....	St. Stephen's....	Devizes.
124	122	O that I, first of....	4-8's & 2-6's.	St. John's.....	Ariel.....	Rochdale.
125	123	O that I could my...	C. M.	Sprowston.....	Oaklands.....	York.
126	123	Too strong I was...	L. M.	Old Hundred....	Wexford.....	Ward.
127	124	Wherewith, O God,..	L. M.	Wakefield.....	Fort Hope.....	Nottaway.
128	125	With glorious.....	C. M.	Rose Lane.....	Warwick.....	Suffolk.
129	126	Adam, descended...	L. M.	Alfreton.....	Federal Street...	Loughborough.
130	127	Thou God unsearch..	6—0's.	Eaton.....	Desire.....	Madrid.
131	12	Lord, I despair....	L. M.	Complaint.....	Windham.....	Munich.
132	128	Jesus, the sinners..	L. M.	Sandbach.....	Hebron.....	Coronation.
133	129	Jesus, whose glory's.	L. M.	Angel's Song.....	Wondrous Cross...	Warrington.
134	130	Jesus, if still the...	6—8's.	Cleft of the Rock..	Simeon's Joy.....	Tersah.
135	131	Jesu if still thou...	C. M.	Bristol.....	Mount Pleasant...	Lanceborough.
136	132	While dead in tres..	C. M.	Irish.....	Liverpool.....	Rose Hill.
137	134	When shall thy....	S. M.	Reuben.....	Cirland.....	Bradley Church.
138	135	O that thou wouldst.	C. M.	Sheldon.....	Carr's Lane.....	Barby
139	136	Jesu! Redeemer ...	C. M.	Condecension...	Ephesus.....	Messiah.
140	137	Come, O thou Travel..	6—8's.	Cleft of the Rock..	Plymouth Dock...	Carey's.
141	138	Yield to me now...	6—8's.	Desire.....	Eaton.....	Castleton.

Hys.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
142	139	Drooping soul	8—7's.	German Hymn...	Hotham.....	Townhead.
143	140	Jesu, Lover of my..	8—7's.	Narcissus.....	Sicilian Mariners.	Mount Hermon.
144	141	Thee, Jesu, thee...	4-8's & 2-6's.	Harwood.....	Ariel.....	Praise.
145	143	O Jesus, let me....	4-8's & 2-6's.	St. John's.....	Latrobe.....	New Street.
146	144	Still, Lord, I languish	4-8's & 2-6's.	Rochdale.....	Willoughby.....	St. John's.
147	145	O Love Divine, how.	4-8's & 2-6's.	St. John's.....	Harwood.....	Ariel.
148	147	Father of Jesus....	6—8's.	Carey's.....	Homerton.....	Terah.
149	146	Thus saith the Lord	L. M.	Wareham.....	Angel's Song....	Job.
150	147	Thou hidden God....	C M.	St. Ann's.....	Hensbury.....	Nehemiah.
151	148	Out of the deep I...	2-6's & 4-7's.	Eccles.....	Irene.....	Dedication.
152	149	Ah! whether should	S. M.	Boyston.....	Cranbrook.....	Bradley Church.
153	151	Lo! in thy hand I..	S. M.	Shirland.....	Dalias.....	Egypt.
154	151	Fain would I leave..	6—8's.	Siloam.....	Barrett.....	Love.
155	151	God of my life, what	L. M.	Justification.....	Washington.....	Stonefield.
156	152	O disclose thy....	6—7's.	Linton Green.....	Safety.....	Mcsden.
157	153	My sufferings all ...	L. M	Daventy.....	Wareham.....	Daniel.
158	154	O my God, what....	8—7's.	Hotham.....	Martyn.....	German Hymn.
159	155	Lay to thy hand...	6—8's.	Desire.....	Ledbury.....	Carey's.
160	156	O Jesus, my hope...	P. M. Cl. II	Rapture.....	Harwich.....	Old German.
161	157	Stay, thou insulted..	L. M.	Windham.....	Melcombe.....	Munich.
162	157	O my offended God..	S. M.	Mount Ephraim....	Sarah.....	Essex.
163	159	When, gracious....	L. M.	Effingham.....	Justification.....	Loughborough.
164	160	Lord, regard my ...	7's & 6's.	City Road.....	Kingswood.....	Dependance.
165	161	Come, holy, celestial	8—8's.	Israel.....	Albion.....	Carnaby.
166	162	Jesus, take my....	7's & 6's.	Assylum.....	Josiah.....	Dependance.
167	164	Lamb of God, for ...	7's & 6's.	City Road.....	Kingswood.....	Josiah.
168	165	Depth of mercy....	8—7's.	Alma.....	Narcissus.....	Pilton.
169	166	Jesus, the all re....	C. M.	Bedford.....	Abridge.....	Bristol.
170	167	O 'tis enough, my..	6—8's.	Terah.....	Simeon's Joy.....	Wiltsuntide.
171	167	O God, if thou art..	6—8's.	Carey's.....	Cleft of the Rock..	Eaton.
172	168	O unexhausted....	8. M.	Sarah.....	Wirksworth.....	Gever.
173	169	Jesus, I believe...	6—7's.	Eglon.....	Damascus.....	Venice.
174	170	How shall a lost...	8—8's.	Goshen.....	David.....	Israel.
175	171	God of my salvation.	7's & 6's.	Dependance.....	Josiah.....	Clark's.
176	172	O God, thy right...	6—8's.	Homerton.....	Whitsuntide.....	Ledbury.
177	173	Jesus, thou know'st.	6—8's.	Carey's.....	Eaton.....	Siloam.
178	174	Yes, from this in...	6—8's.	Admah.....	Madrid.....	Barrett.
179	174	Father, if thou....	7's & 6's.	Clark's.....	Preparation.....	Josiah.
180	175	Saviour, I now....	L. M.	Wareham.....	Portugal.....	Winchester.
181	176	Thou man of griefs..	L. M.	Melbourne.....	Mamre.....	Windham.
182	177	I will hearken....	7's & 6's.	Preparation.....	Kingswood.....	Dependance.
183	178	Jesu, Shepherd of...	6—7's.	Eglon.....	Mount Calvary....	Linton Green.
184	179	My God, my God...	C. M.	Howard.....	Broomsgrove.....	Condescension.
185	180	After all that I have	8—7's.	Mount Hermon....	Aaron.....	Melville.
186	181	Weary of wandering.	6—8's.	Adonah.....	Charity.....	Terah.
187	182	Son of God, if thy..	7's & 6's.	Assylum.....	Dependance.....	Amasiah.
188	183	Lord, and is thine...	7's & 6's.	Preparation.....	City Road.....	Josiah.
189	185	Now I have found...	6—8's.	Siloam.....	Cleft of the Rock..	Charity.
190	186	Jesus, thy Blood and	L. M.	Port Hope.....	Atlantic.....	Duke Street.
191	187	Thee, O my God....	2-6's & 4-7's	Eccles.....	Dedication.....	Irene.
192	188	Off I in my heart...	7's & 6's.	Kingswood.....	Assylum.....	Josiah.
193	189	O Filial Deity.....	2-6's & 4-7's.	Eccles.....	Dedication.....	Birmingham.

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194	191	Arise, my soul, arise,	2-6's & 4-7's.	Howell	Eccles	Sinte ford.
195	192	High above every ...	2-8's & 4-7's.	Irene	Dedication	Ecc'es.
196	193	Into thy g acious ...	L. M.	Rockingham	Job	Winchester.
197	193	Happy soul, who....	8—7's.	Townhead	Seville	Culbinstock.
198	194	O what shall I do...	10's & 11's.	Norton	Harmony	
199	195	O heavenly King....	10's & 11's.	Portuguese Hymn.	Norton	King Street.
200	19	My Father, my God,.	10's & 11's.	Hanover	Harmony	Norton.
201	197	And can it be that ..	6—8's.	Cleft of the Rock..	Brighton	Barrett.
202	198	Arise, my soul, ...	4-6's & 2-8's.	Lennox	Burnham	Majesty.
203	199	Glory to God, whose	L. M.	Alfreton	Coronation	Wilton.
204	200	Jesus, thou soul of ...	4-8's & 2-6's.	Ariel	Harwood	St. John's.
205	201	My God, I am thine,	P. M. Cl. II	Darwich	Eastbure	Old German.
206	202	What am I, O thou.	6—8's.	Carey's	Eaton	Sicon.
207	203	Jesus is our com-....	5—7's.	Sicilian Mariners.	Feverham	Narcissus.
208	203	Come let us, who...	C. M.	Gabriel	Henabury	Kelah.
209	203	Thou hidden Source.	6—8's.	Barrett	Simeon's Joy	Homerton.
210	204	Thee will I love, my	6—8's.	Charity	Brighton	Peck's Trump.
211	205	Let all men rejoice.	10's & 11's.	Hanover		King Street.
212	206	My brethren belov'd	10's & 11's.	Harmony	Norton	
213	207	My God, the spring..	C. M.	Oatlands	Sheldon	Kendall.
214	207	Talk with us, Lord..	C. M.	Attercliffe	Auburn	Broomgrove.
215	208	Glorious Saviour of..	7's & 6's	Clark's	Preparation	Asylum.
216	209	Infinite, unexhaust ..	C. M.	Mount Pleasant....	Attercliffe	Oatlands.
217	210	Jesus, to thee I....	C. M.	Nehemiah	Martyrdom	Dundee.
218	210	See how great a	8—7's.	Narcissus	Seville	Holham.
219	211	All thanks be to	P. M. Cl. I.	Holton	Derbe	Troas.
220	212	All glory to God in..	8—8's.	Israel	Albion	Arabia.
221	2 4	Mercy and right it is.	7's & 6's.	Preparation	Josiah	Amasiah.
22.	215	How happy gra-....	4-6's & 3-6's.	St. John's	Latrobe	New Street.
223	216	When Israel out of..	6—8's.	Plymouth Dock...	Carless	Lenbury.
224	217	I'll praise my Maker.	6—8's. 2nd	Brighton	Jackson's Hymn..	Gay's.
225	218	Praise ye the Lord!.	L. M.	Hannathon	Perseverance	Dresden.
226	218	Eternal Wisdom!	C. M.	Arlington	Rose Lane	Attercliff.
227	22	How do thy mercies..	L. M.	Atlantic	Port Hope	Stonefield.
228	221	Thou Shepherd of ...	8—6's.	Israel	Goshen	David.
229	221	God of my life, to ..	4-6's & 3-8's.	St. Swithin	Remembrance	Warsaw.
230	222	Fountain of life	6—8's.	Castleton	Plymouth Dock	Eaton.
231	223	Away with our fears.	P. M. Cl. III.	Liberia	Paradise	
232	225	Young men and....	4-6's & 3 6's.	Burnham	Haddam	Lennox.
233	226	Happy man whom ..	8—7's.	Townhead	Mount Hermon...	Melville.
234	226	Let all that breathe.	L. M.	Old Hundred	Adoration	Derby.
235	227	Father of all, whose.	L. M.	Devotion	Birmingham	Tranquility.
236	228	Son of thy Sire's....	L. M.	Canada	Daniel	Devotion.
237	228	Eternal, spotless	L. M.	Effingham	Justification	Manchester.
238	229	Meet and right....	8—7's.	Anxiety	Prayer	Aaron.
239	230	Hail! Father, Son ..	C. M.	St. Stephen's	Mount Pleasant..	Wilts.
240	231	O God, thou bot-....	L. M.	Wareham	Rockingham	Melcombe.
241	232	Thou, true and only..	L. M.	Job	Mamre	Warrington.
242	233	Glorious God, ac-....	7's & 6's.	Asylum	Dependance	City Road.
243	235	Thou, my God, art ..	7's & 6's.	Preparation	Kingswood	Joslah.
244	237	Thou, the great ...	7's & 6's.	Clark's	City Road	Woodhouse Grove.
245	237	Good thou art, and, .	7's & 6's.	Preparation	Dependance	Asylum.

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246	239	My soul through...	L. M.	Newhaven	Nottaway	Port Hope.
247	239	Only as thou, O ...	L. M.	Effingham	Wareham	Wycombe.
248	239	Dient be our ever-.	C. M.	Axbridge	Gainsborough	Desiderd.
249	240	Great God! to me...	C. M.	Geneva	Kendall	Howard.
250	241	Thy cease'ess, un-...	C. M.	Abridge	Balerma	Orlando.
251	24	Father of me, and...	C. M.	Piety	Devizes	Dundee.
252	242	Come, Father, S n..	C. M.	O dham	Rose Hill	Irish.
253	243	Father, in whom...	S. M.	Falmouth	Joy	Varenne.
254	244	The day of Christ ...	L. M.	Angel's Song	Stonefield	Newcastle.
55	245	Spirit of Truth, ess-.	C—8's.	Desire	Eaton	Admah.
256	246	Hail! Father, Son,..	C. M.	Alingdon	Trinity	t. Ann's.
257	247	Glory be to God on..	4—7's.	Sicilian Mariners.	Aaron	Townhead.
258	247	Jehovah, God the...	C. M.	Devizes	London	Oatlands.
259	248	Hail! holy, holy ...	C. M.	Axbridge	Bedford	Nehemiah.
260	249	Holy, holy, holy ...	8—7's.	Narcissus	Alma	Martyn.
261	250	Come, Father, Son..	6—8's.	Madrid	Terah	Plymouth Dock.
262	251	A thousand oracles..	C. M.	Broomsgrove	London	David's Harp.
263	252	Father, how wide...	C. M.	Antioch	Lydia	Oatlands.
264	253	O all-creating God..	S. M.	Watchman	Milton Abbey	Essex.
265	253	O may the power...	S. M.	Falcon Street	Reuben	Sarah.
266	253	Soldiers of Christ ..	S. M.	Bethel	Bradley Church..	Cranbrook.
267	254	But, above all, lay..	S. M.	Christianity	Shirland	Mathias.
268	255	In fellowship, alone.	S. M.	Bethel	Falmouth	Mansfield.
6	2 6	Surrounded by a...	6—8's.	Barrett	Charity	Madrid.
270	257	Equipping for the...	S. M.	Reuben	Bradley Church...	Bethel.
27	258	O Almighty God of.	7's & 6's.	Asylum	City Road	Josiah.
7	2 9	Peace! doubting...	6—8's.	Carey's	Siloam	Brighton.
273	60	Omnipotent Lo d ...	10's & 11's.	Hanover	Portuguese Hymn.	Norton.
74	261	O my old, my bo-...	7's & 6's.	Clark's	Asylum	Amasiah.
275	262	The Lord unto my..	C. M.	Henabury	Gabriel	St. Stephen's.
276	263	Worship, and thanks	P. M. Cl. IV.	Stephen	Wednesbury	
277	264	Jesus, the conquer-.	S. M.	Falcon Street	Harmony	Cornhill.
278	265	Who is this gigan-..	7's & 6's.	Clark's	Preparation	Asylum.
279	267	Shall I for fear of...	L. M.	Duke Street	Warrington	Migdol.
280	68	The Lord is King...	L. M.	Newcastle	Peru	Daventry.
281	269	Are there not in ...	4 8's & 2-6's	Ariel	Praise	St. John's
282	270	But can it be, that..	4-8's & 2-6's.	Rochdale	New Street	Harwood.
283	271	O God, my hope-...	6—8's.	Carey's	Barrett	Desire.
284	272	To thee, great God..	6—8's.	Madrid	Eaton	Siloam.
285	273	Come, Saviour, Je-..	L. M.	Mamre	Melcombe	Daventry.
286	274	Abraham, when ...	L. M.	Glastonbury	Duke Street	Hebron.
287	275	Omnipresent God ...	8—7's.	Rotham	Seville	Savona.
288	276	O God, thy faithf...	4-8's & 2-6's.	St John's	Harwood	Rochdale.
289	277	God of my life ...	L. M.	Manchester	Tranquility	Newcastle.
90	279	My God, if I may...	L. M.	Wicchester	Stonefield	Newhaven.
291	280	Fondly my foolish..	L. M.	Wilton	Justification	Port Hope.
292	280	To the haven of ...	7's & 6's.	Dependance	City Road	Asylum.
293	281	Jesus, my King, to..	L. M.	Triumph	Duke Street	Portugal.
294	283	Jesus, thou sovereign	6—8's.	Admah	Peck's Trumpet	Love.
295	284	Come ye followers ..	7's & 6's.	Clark's	City Road	Josiah.
296	285	The praying Spirit..	S. M.	Cambridge	Nurenna	Shirland.
297	285	Shepherd Divine ...	C. M.	St. Stephen's	Attercliffe	Sprowston.

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715	647	Jesus, was ever love.	6—8's.	Siloam	Carey's	Zauberflote.
716	647	Hear what the voice.	C. M.	Revelation	Dundee	Liverpool.
717	648	Tremendous God....	L. M.	Old Hundred	Wareham	Job.
718	648	I call the world's....	6—8's.	Cleft of the Rock	Siloam	Brighton.
719	649	May not a creating..	7's & 6's.	Asaylum	City Road	Dependance.
720	650	Why do we mourn..	C. M.	Dundee	Revelation	Walsal.
721	650	And must this body.	S. M.	Egypt	Sarah	Wirksworth.
722	651	Almighty Maker of..	L. M.	Old Hundred	Portugal	Federal Street.
723	35	Happy who in Jesus.	7's. & 6's.	Clark's	Kingswood	Josiah.
724	653	Hosannah to God....	P. M. Cl. 1.	Derbe	Holton	Trosa.
725	654	Happy soul, thy....	8's. & 7's.	Vienna	Romansa	Jesse.
726	654	I know that my....	L. M.	Dresden	Melcombe	Adoration.
727	655	O when shall we...	8—8's.	Arabia	Israel	Albion.
728	656	There is a land of..	C. M.	West's	York	Rose Lane.
729	657	Lift your heads, ye..	8's, 7's, & 4.	Calvary	Helston	Church Street.
730	658	Give me the wings..	C. M.	St. Stephen's	Oatlands	Deritend.
731	658	Where shall true...	7's & 6's.	Preparation	City Road	Clark's.
732	119	The saints who die..	L. M.	Angel's Song	Wareham	Rockingham.
733	660	How happy every...	C. M.	Coronation	Hensbury	Rose Lane.
734	662	And let this feeble..	C. M.	Gainsborough	Walsal	St. Mary's.
735	661	Come, let us join...	C. M.	Mount Pleasant	Attercliffe	Oatlands.
736	665	Great God, thy wa..	L. M.	Old Hundred	Stonefield	Job.
737	666	Thou, who hast in..	7's & 6's.	Dependance	Josiah	Clark's.
738	667	How pleasant, how..	L. M.	Wilton	Loughborough	Sandbach.
739	667	Father of all, thy...	L. M.	Morning Hymn	Evening Hymn	Tranquility.
740	668	God of eternal truth	6—8's.	Charity	Siloam	Desire.
741	669	How large the pro-..	C. M.	Arlington	Condescension	Wilts.
742	669	Lord of all, with...	6—7's.	Wellspring	Venice	Eglon.
743	670	See Israel's gentle...	C. M.	St. Stephen's	Martyrdom	Warwick.
744	670	The Saviour, when..	L. M	Job	Duke Street	Mamre.
745	671	Father, live by all...	4—7's.	German Hymn	Narcissus	Savona.
746	671	Father of mercies...	C. M.	Irish	Bedford	Liverpool.
747	672	Jesus, thy servants..	S. M.	Mansfield	Ayshoe	Bethel.
748	673	O God! how often ..	6—8's.	Luther	Carey's	Ledbury.
749	674	O how shall a sin-...	8—8's.	Israel	Arabia	Mansions.
750	675	O happy day that...	L. M.	Dresden	Hannathon	Atlantic.
751	675	The promise of my..	C. M.	Bedford	York	Trinity.
752	676	From Jesu's sacri-..	2-9's & 4-7's.	Irene	Dedication	Eccles.
753	677	Let all who truly...	S. M.	Sarah	Bethel	Cranbrook.
754	677	Prostrate, with eyes.	6—8's. 2nd.	Gay's	New Court	Monmouth.
755	678	Lord, thou hast bid..	4-8's & 2-6's.	Latrobe	Harwood	Rochdale.
756	679	Brethren in Christ...	L. M.	Rockingham	Duke Street	Port Hope.
757	680	Awake, my soul, and	L. M.	Morning Hymn	Hannathon	Angel's Song.
758	680	Glory to thee, my....	L. M.	Evening Hymn	Evening	Warrington.
759	681	O thou that hang-...	L. M.	Old Hundred	Munich	Windham.
760	682	Canst thou reject...	L. M.	Munich	Mamre	Hamburg.
761	682	Lord of the wide...	L. M.	Wareham	Wilton	Oldham.
762	683	Infinite God, thy...	L. M.	Stonefield	Peru	Justification.
763	684	Lord, whom winds..	4—7's.	German Hymn	Aaron	Prayer.
764	684	Lord of earth, and ..	7's & 6's.	Kinswood	Amawah	City Road.
765	685	How are thy ser-...	C. M.	Hensbury	Arlington	Sheldon.
766	686	How many par-....	6—8's.	Terah	Admah	Sircon's Joy.
767	687	Join all ye ransom'd.	C. M.	London	David's Harp	Carr's Lane.
768	687	Out of the depth of.	C. M.	Abridge	Rose Lane	St. Stephen's
769	688	I give immortal....	4-6's & 2-8's.	Waterstock	Remembrance	Warsaw.